

SLAUGHTER SAIGON KICK PANTERA FIREHOUSE UGLY KID JOE NIRVANA DEF LEPPARD POISON KISS IRON MAIDEN ROXY BLUE I VNCH MOR STEEL HEART GUN

# FIREHOUSE

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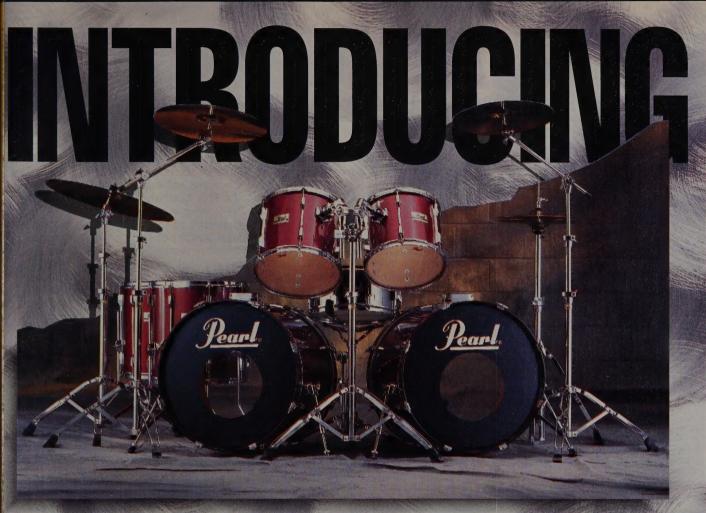
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# WE READ YOUR MAIL

SEND LETTERS TO HIT PARADER, 63 GRAND AVE., SUITE 220, RIVER EDGE, NJ 07661

I bought Def Leppard's Adrenalize the first chance I could. Def Leppard's been my favorite band ever since I got my hands on Pyromania and High 'N' Dry. Waiting almost five years for the new disc was torturous especially after hearing Bsides of a few Hysteria singles. Songs like Tear It Down, I Wanna Be Your Hero and Ring Of Fire had me pumped. I heard those songs would be included in the next LP. To my utter disappointe-ment! found *Tear It Down* was the only song on the new disc, and the new version was over polished. The song had no hard edge at all. The intense, raw energy was gone and it's the only energetic song on the new album. The rest sounds like it belongs in the background of some scene of Beverly Hills 90210. If the only thing Def Leppard wanted to do was make Hysteria Part 2, they should have named it that, though this album is a far cry from the quality of rock on **Hysteria**. I think Def Leppard takes too much time to take the rough edge out of their music which belongs there in the first place. Is Def Leppard afraid that songs with a rougher edge are too hard for the new

Def Leppard fans? Def Leppard's found the formula to success by creating a softer sound which sells millions of albums. I happen to feel that **Adrenalize** is not the true Def Leppard.

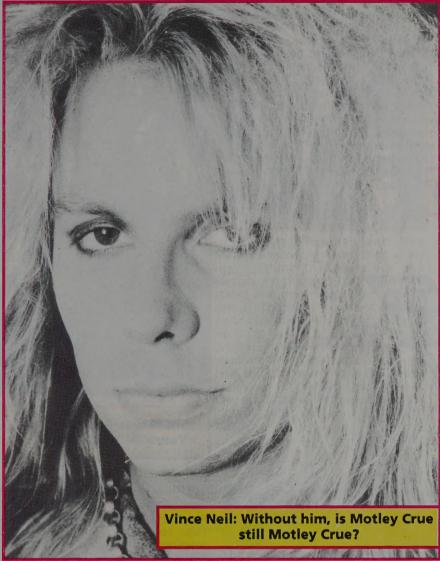
A Diehard Lep Fan R.M.

Dear Nikki.

As the devastation sets in that Motley Crue may no longer exist, I feel I must try and do something to help four guys who've been there for me through my tough times. I've been a Crue fan since 1983 and lived through all the turmoil and emotion that involves being a Motley diehard. It wasn't cool to like Motley Crue at my high school, yet every day my jean jacket with Crue patches and matching shirt were present. Harrassment, arguments and fights ensued but I held firm my allegiance to the Crue. All the money I could scrape together showed my support to the band—the countless pins, posters, magazines, concert trips and shirts. There was the night I got into trouble with my parents waiting to meet the Crue after your

1985 War Memorial show. It was all worth it when we did meet and you were all you really seemed to be. Eight Crue concerts laters (including two in Germany) someone's trying to tell me the four brothers are not real. Vince Neil, who was so important to the chemistry of the Crue to wait out his legal troubles of 1985, is suddenly not a member worth having?! I refuse to believe that everything you guys have been through and worked for is thrown away because you had an argument. Without Vince (or any member) Motley Crue is truly dead. Motley Crue isn't just about music; it's about four guys whose personality and friendship fused a chemistry so real that no kind of trouble could split them apart. This is why the fans love the Crue; you are our friends. We are your fifth member. To carry on without Vince is an insult to us. You said it yourself, Nikki, "The kids aren't dumb; they spot you if you're phony. They know we're real." You were there for me defining my youth. You had problem with drugs; I had problems with drugs. We were out of





control. You cleaned up and showed you could survive and live life. I was inspired and respected you even more. My life is in order now with that inspiration as help.

One problem I see is that you're into the alternative music trend. Alternative to what? Quality? Musicianship? Talent? Songwriting? You're into Primus or Nirvana or whatever. You're not 18, Nikki. You're established with Motley Crue, who has never been a follower of trends. You set them. The four members did their own thing togethernever worrying about what someone else was doing. If you did a solo project to get some things out of your system I'd be the first in line to buy it. If the four members don't totally agree with your ideas for a new direction, don't do it. Don't throw away II years for ridiculous ego crap. You've got to settle this thing with yourselves first. Your friendship with each other deserves that. Then settle it with your other true friends-your fans. You once said, "Our fans are all that really matter to us."

Mark E. Kohler Rochester, NY

Your 20 Years of Metal was a very good job, but why did you forget Ronnie James Dio? I really enjoyed Black Sabbath's To Hell And Back piece in Hit Parader. Yes, maybe Dio hasn't had a real successful album in a few years. But have you forgotten the great Dio hits like Rainbow in the Dark, The Last In Line, Hungry For Heaven? What about when he was with Black Sabbath? Have you forgotten Neon Knights, Heaven And Hell and Mob Rules? Tell me, Hit Parader, have you also forgotten the greatest band ever formed, Rainbow and their hits like Man On The Silver Mountain, Catch the Rainbow, Stargazer, A Light In The Black, Gates Of Babylon and the all-time great, Long Live Rock And Roll? There was Dio's first group, Elf and their songs Carolina County Ball, Black Swampy Water and Wonderworld. Yes, I worship Ronnie James Dio. So maybe I am prejudiced when it comes to him. But I think he belongs in the Special Hall Of Fame section as much, if not more than, anyone else.

Catch The Rainbow, Terry L. Woods Bruceton, TN



I was absolutely disgusted; where was Alice Cooper? There was no mention of his name in the whole issue!!! He was rocking way before Motley Crue, Guns N' Roses, Kiss, etc. And he's still rockin' strong and hard! How could you not include him? He changed rock and roll forever. He's a legend!!!!

A.W. A very dedicated Alice Cooper fan from St. Louis, MO

The poster included in **20 Years of Metal** had one major error. Everyone pictured could be considered "legends" in the world of metal with the exception of Skid Row's Sebastian Bach. In this

instance it was quite easy to spot with Bach alongside such great artists as Led Zeppelin, Kiss, Ozzy, Priest, AC/DC, Etc. Skid Row may be a great young band and may be considered great one day. Their contribution to metal is far less than that of the others. The Scorpions and Aeromsith weren't pictured and should have been. I feel a great injustice was done by including Bach over those two legendary units. Of the bands who emerged in the late eighties, Queensryche is far and away the best. They have the best singer in metal today. This is fact, not opinion.

Kirk Cagle Fayetteville, AR



# Where was Alice in our 20 Years Of Metal special?

To Whitfield Crane IV of Ugly Kid Joe,

We love your music and we don't really care about what other people say about your band. It's just a lot of b.s. Your song Everything About You describes our atittude towards certain people but not our attitude about you. You're the hottlest looking babe since Axl Rose. We would never shine you. You're too good for that.

Cheryl Pearson and Jolene Andrade Barstow, CA

I think all the controversy surrounding Guns N' Roses has gone too far. People chose to look at the bad stuff they do not their music. The band's done stuff musically that other bands have only dreamed of doing. Who gives a damn what Axl does off tour? It's his own life. All the hype surrounding the **Illusions** albums spoiled it for me. I feel these albums produced some fine lyrics. My hat's off to any real Guns N' Roses fans who has stuck with them through all their problems. They're cool and unpredicatable and *One In A Million*.

Egoboy Saskatoon, Saskatchewan

In your May 1992 issue you had a small article on the Canadian band Slik Toxic. I recently saw them at





Hammerjacks in Baltimore, Maryland. I was really impressed with their music and was wondering if you could find out more about them. I'd appreciate a bigger article with more information about them.

Thank you, Tia Mumpow

I'm starting a Steven Sweet Support Team to get Warrant's true unsung hero some deserved recognition. Anyone interested in becoming part of this support team, please write (and include a self addressed stamped envelope) to me: Steven Sweet Support Team, 58 Pecan Gr. Blvd., Bloomingdale, GA 31302.

Melinda Nary

I'm a Metallica fan and love Metallica more than everything in my life. I think that Metallica is a lifestyle. In the lyrics the realities are stated and that makes them a good group. The music is perfect. I especially care about Mr. James Hetfield. He is my favorite. I love him like my brother. I think this is because our ideas are nearly the same. There are two things I want to learn about Metallica. I) What will they do when they get older, when they're over 40?

2) Why don't they do a concert in Turkey?

Tansu Kaner Turkey I am writing to thank Tesla and the Lord for giving me a second chance at life and to hopefully shut up all the people that constantly put down our music. About a year ago my wife divorced me. It was a divorce that I didn't want, so you can imagine the hurt that I felt. It got so bad that I started considering suicide because I felt it was the only way to end the pain. But when I'd think of actually

### Slik Toxik: The fans want more!

attempting suicide. I would listen to Tesla's The Great Radio Controversy and the song Hang Tough. This took place over several months and Tesla always brought me out of it. This shows that rock and roll saves lives. I thank Tesla so much and hope to see them when they come to Knoxville on their next tour. Shortly before my divorce, I got the privilege of meeting my favorite drummer, Troy Luccketta in Nashville. I hope that Tesla can and will continue to help people as they have me. Thank you very much, Troy, Jeff, Frank, Brian and Tommy. Hang tough.

Mark Martin Sr. Lafolletie, TN



# THE INFORMATION CENTRE

Judas Priest's Rob Halford recently announced plans for a solo project that he hopes to complete by the end of the year. The project will feature a band of unknown American musicians who will also tour with Halford. But fret not, Priest fans. The remaining members of the Priest Beast—most notably guitarist K.K. Downing and Glenn Tipton—are already writing new material as they anxiously await Halford's return. "Everyone understood my desire to get back to work," Halford said. "By the time this new project is finished, I'll be ready to jump right back into Priest."

Bassist Francis Buchholz has left the Scorpions. While "personal" reasons were given as the explanation for this surprise move, those close to the scene say that Buchholz, who doubled as the band's financial advisor, made some questionable investments in recent years. The Scorps are currently looking for a new bass player, and hope to get

into the recording studio by late fall to lay down their next album—due for an early 1993 release.

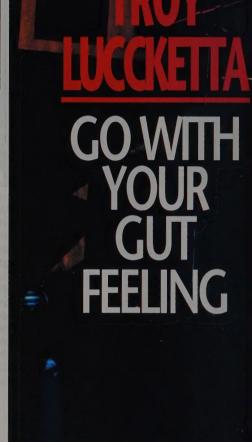
Ronnie James Dio is still as fiery as ever. While recently professing how happy he is to once again be part of Black Sabbath, the pint-sized vocalist confessed "it's hard to join an organization where no one is the 'leader.' That's especially true after fronting your own band for a number of years. The friction that goes on within Sabbath is often due to the simple fact that every decision must be debated for weeks. What this band needs is a dictator!" We wonder if RJD has any candidates in mind.

Anthrax plan on entering the recording studio with new vocalist John Bush (ex of Armored Saint) in the near future. Bush was recently spotted hitting a number of New York nightspots with guitarist Scott lan, and the pair seemed to be getting along famously. According to lan, "We were looking for someone who could bring a certain element we've been lacking into the band. We think we've foundthat with John.

QUICK NOTES: Enuff Z'Nuff (who have rehired guitarist Derek Frigo) are now signed to Arista Records. Love/Hate's bassist Skid has recovered from the separated shoulder he suffered when he fell off the stage during a recent band performance in England.

TIDBITS & ASIDES: Is Motley Crue having second thoughts about John Corabi?... Is Don Dokken trying to reassemble the original Dokken line-up?... Is Aerosmith working on some revolutionary new material in the studio?





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10 HIT PARADER



# PHOTO: PETER CRONIN/PHOTOFEATURES

BY CAROLINE **MELLON** 

Each issue, Hit Parader sojourns back in time with a rock celebrity to learn about his formative years. This month's time traveler is Megadeth's main man. Dave Mustaine.

Some world some weird people. Charles Manson lived and killed in Movieland. And children like Vince Neil, Slash and David Mustaine are raised with visions of star-

Dave Mustaine, guitar god and founding father of Megadeth, grew up somewhere between the urban glitz of Los Angeles and the civilized paradise of San Diego. The son of a devout Jehovah's witness, David was brought up to believe in peace and intellectual freedom without government intervention. As a youngster, David excelled at school. His genius-level intellect often made him bored with the mundane grind of daily schoolwork, so he entertained himself by reading, preferably science fiction and politics.

His bright strawberry blond hair and dry wit made him an instant hit with the girls. Buoyed by the sensation of coddling curvaceous young females, Dave plunged full time into playing guitar. "I got into rock and roll because I wanted to score with the chicks and keep my guitar in tune," he notes. During his formative years in high school Dave played in a number of groups which "are not worth mentioning."

Upon his high school graduation, Dave began taking classes at Gold Coast College in Costa Mesa, but that was short-lived.

In mid-1981, Dave was approached by Lars Ulrich, a newly transplanted drummer from Denmark, who had a penchant for acts like Diamond Head and Deep Purple. He was putting together a band to play his favorite hard rock cover tunes and approached Dave with the offer of joining his band. Dave, along with Lars, vocalist James Hetfield, bassist Ron McGovney, and second guitarist Jef Warner made up the first lineup of Metallica. The group grew out of the garage and started gigging around. They thinned down their lineup when James took rhythm guitar responsibilities, and replaced their bassist with the bell-bottomed nomad from Trauma,

ROOTS MEGADETH'S DAVE MUSTAINE

Cliff Burton.

With James now handling the coresponsibilities of both vocals and guitar, the second quitarist had to be versatile. Unfortunately, Dave's musical ability was nowhere as broad as it is today. Plus, rock band excesses were already becoming a primary concern of party animal Dave. Those excesses took their toll on his performance and he was ousted from Metallica in favor of Kirk Hammett.

"Metallica was the first band that I got to vinyl on," notes Dave, who contributed to Metallica's first-three albums.

Not content, and having had only three of his fifteen minutes of fame, Dave decided to put together his own thrash band. He concocted the name Megadeth early in 1983 after reading a pamphlet published by California Senator Alan

Cranston which stated, "...the arsenal of Megadeth can't be rid no matter what the peace treaties come to."

Mustaine and his San-Francisco-based entourage which then featured Dave Ellefson, Chris Poland and Gar Samuelson went into the studio in June 1983 and were receiving local radio play by the end of the year.

To this day, Megadeth has been one of the leading forces in the speed metal genre. Guided by Mustaine's quirky brilliance, these thrash kings pale intensity to no one, but are second in sales to rivaling thrash kings, Metallica. "That's okay with me," asserts Mustaine today. Now free of his past drug dependencies, Dangerous Dave is ready to take his band to new heights with their new album, Countdown To Extinction.

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# **HEADBANGERS SPEAK OUT!**

We are in a socially conscious era. We recycle our garbage, and boycott CDs in long boxes. In these outspoken political times we asked members of the rock world; Should music carry a message or should it be purely for entertainment purposes?

An artist, musician, actor or actress, anyone in the realm of the arts, has a responsibility to do what inspires them and express themselves how they feel most naturally. That's where music comes from. If there is a responsibility it comes from being honest and expressing it that way.

Chris Cornell Soundgarden

There are messages in what we do. Not so much a message, it's more of an observation. I don't think anyone's got the right to pontificate and expect people to immediately react to what we say, that makes it a totalitarian thing, like Adolf Hitler. Pete Townshend once said it was crucial that music remains as an art form and a communicative vehicle. When it becomes somebody's personal power trip, it's totally bogus.

lan Astbury The Cult

I would hate to listen to message music all day long, but if it's something you can relate to, that's great. There's all sorts of ways to use music as therapy, and if you feel like celebrating about something, you can celebrate.

Stone Gossard Pearl Jam

We've got a song called *Pray For The Wicked*, and I don't know necessarily if it has a message but it's a song about Adam and Eve and the beginning of time. It's got a message. It's a policy that I have. Some songs do that, but other songs are totally ficititious. I write all the lyrics and melodies so the subject depends on the music I get from the guys.

Derek Babylon A.D.

In terms of a musical message, we don't try and be too overbearing. A great song consists of melody, beat and about ten memorable words. We've tried to take that and bear it in mind

without compromising our musical integrity.

Dave Mustaine Megadeth

BY JODI SUMMERS

I don't think lyrics should carry a negative message, especially with the type of music we're playing because it's listened to by mainly young kids and they're very impressionable. I don't think it's the wisest thing to do to be writing about death and destruction and all of this crap.

Tom Keifer Cinderella

It can carry a message as long as it's up and it's fun and it's not depressing. We can watch the news and get plenty of For every band that performs the music strictly for entertainment, there's got to be a band that has a message in their song. For every Poison there's got to be a Clash, and for every Warrant, a U2. There are two completely different kinds of bands doing it for two different reasons. Whether you need to say something political or religiously or something pertinent or just because you want to put a smile on people's faces. If you're a songwriter it's something you've got to get out—whatever the reason is.

Jani Lane Warrant

It's got to. It's got to have an emotion to it. A message, even if it's a simple message of love and respect, it's got to have something. I despise music that has no emotion to it, like Kraftwerk.

Geoff Tate
Queensryche



HOTO: NEIL ZLOZOWER

An Alignment Of Forces On The Edge Of Rock

# HARDLINE

Johnny Gioeli Neal Schon Joey Gioeli Todd Jensen Deen Castronovo

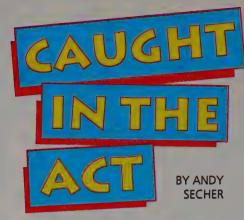
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# RUSH

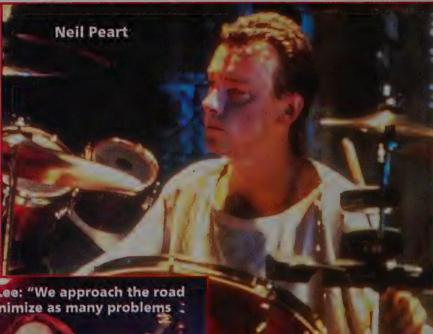
professionalism. It's a word that infuses every aspect of Rush's rock and roll presentation. From their album cover art, to their recording techniques, these veteran Canadian rockers approach their craft with a cool, collected vision that has served to separate them from the hard rockin' horde throughout their 18 year career. As they get ready for yet another show on their Roll The Bones world tour — this one in London's cavernous Wembley Arena vocalist/bassist Geddy Lee, guitarist Alex Lifeson and drummer Neil Peart act amazingly like businessmen preparing for another day at the office. There's certainly plenty of good-natured ribbing going on, and the mounds of state-of-the-art electronic

time. This is our job. We love it, but we do approach it with an attitude of trying to minimize as many problems as possible."

minimize as many problems as possible."

Minimizing problems has turned this tour into one of the most satisfying and successful road jaunts in the band's career. As Lee was quick to explain, it wasn't that long ago that Rush had grown tired of the road, placing a strain on the band's internal chemistry that briefly threatened to permanently derail the group. But over the last three years they've learned to take life a little easier, cut back on their touring schedules a bit, and enjoy each show to the fullest.

Judging by both the attitude of the band, and their appreciative British audience, Lee's assessment of Rush's current road jaunt was certainly accurate. Hitting the stage to the roars of the packed throng, the amazingly tight power trio immediately launched into a set that blended such current favorites as their album's title cut with songs from throughout their legendary career. While's Lee's vocal timbre has mellowed a bit over the years, his piercing range still cut through the dense instrumental melange, serving as the perfect accouterment to Lifeson's nimble-fingered guitar work. As always,



Rush's Alex Lifeson and Geddy Lee: "We approach the road with an attitude of trying to minimize as many problems as possible."



equipment that fills the nearby hallways tell anyone that these guys are either NASA scientists or a highly successful rock band. But there's an atmosphere around Rush that's unlike anything else in the hard rock world. Maybe it's the lack of outrageousness. Maybe it's the quiet confidence, maybe it's just the... professionalism.

"I think that's a nice way to describe us," Lee said with a smile. "But there are times when things do get a little crazy. But we're not a bunch of kids on the road for the first "We were pushing ourselves too much a few years ago," Lee said. "We were spending too much time away from our families, and that became very difficult for us. It was taking some of the fun out of playing our music, and that's too much of a price for us to pay. We learned the trick, however, and it wasn't hard. We take a week off each month while we're on tour, and we try and not run ourselves ragged with a schedule that's too ambitious. On this tour it's certainly worked."

"The Professor," Neil Peart displayed incredible dexterity and power on his humongous drum kit. While many drummers have their massive kits on stage merely for show, Peart made use of every inch of his kit during the band's intense two hour set.

Utilizing a huge video screen to present prerecorded videos that served to highlight the technical ecstasy provided in each song, the band roared through their two hour set with a practiced precision that was almost overwhelming to witness. Whether it was *Tom Sawyer, Spirit Of Radio* or *Roll The Bones*, Rush played like the proverbial well oiled machine. Yet, despite their cool, calculated approach there was an undeniable warmth that cascaded off the stage on down to the 15,000 fans present at Wembley.

"We don't get to see Rush that often," one excited fan exclaimed at show's end. "But it was worth the wait. There's simply nobody like them in the world. They're just incredible. All I want to know is how three guys can produce so much great music on stage."

The answer is simple my friend... professionalism.

# EVIL UNLEASHED





LEGION



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SOME MUSIC WAS MEANT TO STAY UNDERGROUND





BY HANK PETERS

drummer Scotty T have always dreamed big. Whenever they played clubs in and around Memphis they proudly put on a real rock show, not one of those dinky "let's plug our guitars in and see what happens" gigs. Nah, half-assed shows just don't cut it for these guys. If they made \$10 from a show one night, you could bet that every dime of it went into the next night's stage production. It's the ultimate cliche of the music biz to say a band eats, breaths and sleeps their music. But in the case of Roxy Blue, with all their money being guzzled up by their stage production, there wasn't much left for any of life's other essentials.

"We always had a vision of what we

salon in Memphis (ah, vanity!) that happened to be owned by Fletcher's mom. While hanging out there he encountered the guitarist, who was jamming with Weil at the time. While Fletcher and Weil were a little wary of Poole at first due to the singer's well-known reputation for being a bit of a tyrant and leaving his previous bands after a period of weeks, the three agreed to join forces; thus Roxy Blue was born

"I've always wanted to rock," Poole said. "I was a diehard. I wanted to make it so bad that I'd piss people off in the process of trying. But I knew I wanted to be with the best—I HAD to be with the best. When I met these guys I felt I had met the

# Wemphis Rockers Create Strong Identity On Debut Album.



e're living in a strange age. Forget about the downfall of communism— we ain't interested in that. Forget about the economic hardships that too many Americans are suffering through... too bad. And we ain't talkin' 'bout fashion, politics or sports here either. What interests us, brothers and sisters, is that peculiar art form that's commonly known as rock and roll. In this strange age of ours, rock and roll-and heavy metal in particular—has taken enough flips, twists and turns to confuse even the most intense roller coaster fanatic. One day the L.A. mousse abuse brigade is in total control, the next, grunge merchants from Seattle have taken charge. Who knows what's in store tomorrow? Well, the guys in Memphis, Tennessee's favorite new rock band, Roxy Blue are sure hopin' that the next big thing looks back at them when they peer into the mirror each morning.

Vocalist Todd Poole, guitarist Sid "Boogie" Fletcher, bassist Josh Weil and

wanted to be in our heads," Weil said.
"From the very start we wanted to be an arena band. We weren't interested in the things that went on in clubs."

But before you get the idea that a flashy stage show is all there is to Roxy Blue, forget it. As demonstrated on their self-titled debut album, these boys can flat-out play! In fact they're so proud of their licks that they boldly state that their single Rob The Cradle was a "one-take track, recorded live to tape with no edits, no dubs and no breaks." Huh? What the boys are trying to tell you is that the fancy pickin' you hear on the disc comes naturally. Prior to starting Roxy Blue, Fletcher was named the Mid-South Ultimate Guitar Player in a contest where he stomped on a couple of thousand other axe masters. Weil can play piano and guitar in addition to bass. "T" also can handle the ol' 88's when he's not pounding his drums, while Poole has won acclaim from near and far for his distinctive vocal talents.

One day Poole was visiting a tanning

guys I was looking for."

With the addition of "T", the band soon hit the club circuit where their arena-style show soon made them the area's hottest unsigned attraction. Their buzz finally reached all the way to L.A. where notorious A&R man Tom Zutaut (the man who signed Gun N' Roses, Tesla and Motley Crue) hopped on a plane to catch the boys' act up close and personal. After seeing just one show, he plopped a juicy contract on the backstage table and asked the band to sign on the dotted line. Three months later, they found themselves in El Lay recording their debut disc with producer Mike Clink, another big gun whose previous credits include G N' R and Whitesnake. All it takes is one listen to the album to know that all of Roxy Blue's big-time dreams have come true in

"This has been a lot of fun," Poole said.
"We've loved every minute of it. I guess you could just say we're a good time band, both on stage and off."

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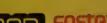
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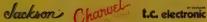


















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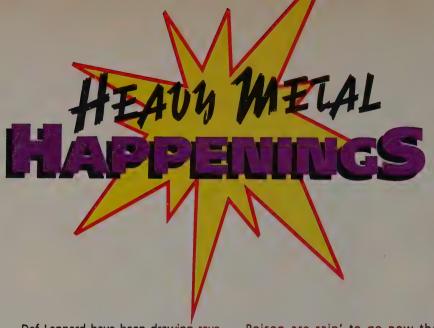
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Def Leppard have been drawing rave reviews on their European tour. New guitarist Vivian Campbell has apparently fit in perfectly, filling the giant shoes of departed axe master Steve Clark. The band seems very content with their new lineup, and those close to the scene report more good natured joking going on than has been heard from them in a long time. "It was very important that whoever we added would be a nice guy," Joe Elliott said. "With Vivian we got a nice guy who also happened to be an incredible guitarist. We've been very lucky—and we know it."

Poison are rain' to go now that their new guitarist, Richie Kotzen, has been fully initiated into the band's system. Kotzen's ability as a songwriter and vocalist—as well as a guitarist, has inspired Poison to reenter the studio immediately, rather than wait until early 1993, which was their original plan. Now the group expects to have their new LP out by fall. "We haven't been this inspired in a long time," Bret Michaels said. "It's like we got a big kick in the ass, and maybe that's just what we needed."



# Aerosmith's Steven Tyler: They're working at a slow 'n steady pace.

Aerosmith's Steven Tyler reports that work on the band's next album is moving along at a slow but steady pace. Indications are that the band's next album will be ready for a late fall release, and will continue in the direction of the band's multi-platinum smash **Pump**, though Tyler insists that every Aerosmith album starts from a totally fresh perspective. "We don't ever try to repeat ourselves," he said. "We have too many exciting new ideas for that."

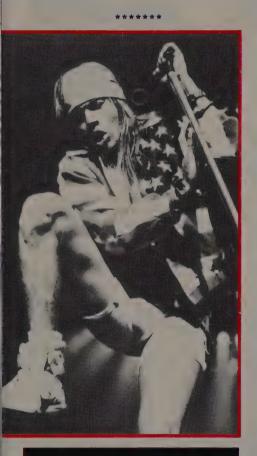
Anthrax have decided to release a live album recorded at Los Angeles' Irvine Meadows as the final album under their contract for Island Records. Their new deal (for an estimated \$10 million) kicks in with their next studio album, which the band hopes to have out early next year. In the mean time, the band is making plans to head into the studio with new lead singer, John Bush formerly of Armored Saint, who replaces the departed Joey Belladonna



Kiss already have their plan for New Year's Eve, 2000, worked out. According to bassist Gene Simmons, "The coolest thing I can think of would be to be on the top floor of the Empire State Building in New York, doing a free concert welcoming in the next century, with the rest of the world beneath us, and that ape still trying to climb up the building. But he'll never get there. We'll be the guys on top. All I know is that if I've got anything to say about the 21st century, Kiss will be making its mark then too."

haps the most critically hated band of the last century, is about to hit the road to support their latest LP, **The Crimson Idol**. It's now been almost four years since we had Blackie Lawless and his boys (now featuring guitarist Bob Gullick, drummer Frankie Banalli and keyboardist Ken Hensley) to kick around, and the new album seems to give the band's detractors plenty of fresh ammunition; the album's first single is called *Chainsaw Charlie*, and tells the story of an L.A. record exec-gonewrong.

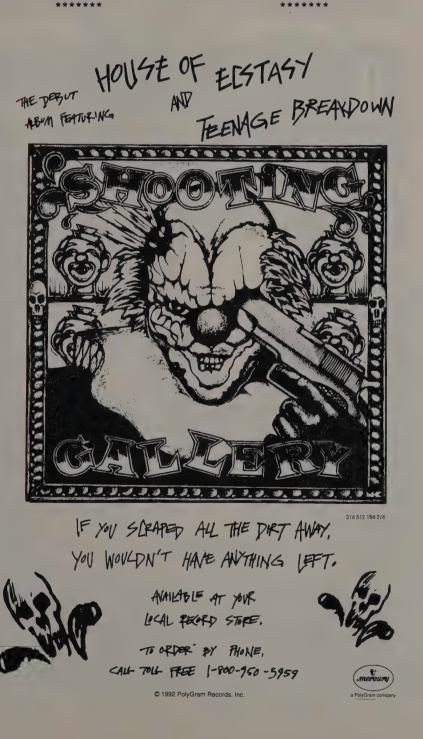
Even when your album goes gold, and concert crowds love you wherever you appear, things don't always go smoothly—just ask the guys in Pearl Jam. During their recent European tour, their bus was broken into while they were performing on stage. Luckily, the band's tour manager happened to go onto the bus during the break in, chasing the thieves away. Still, all the band's pocket money, and a number of valuable personal items had already been removed.



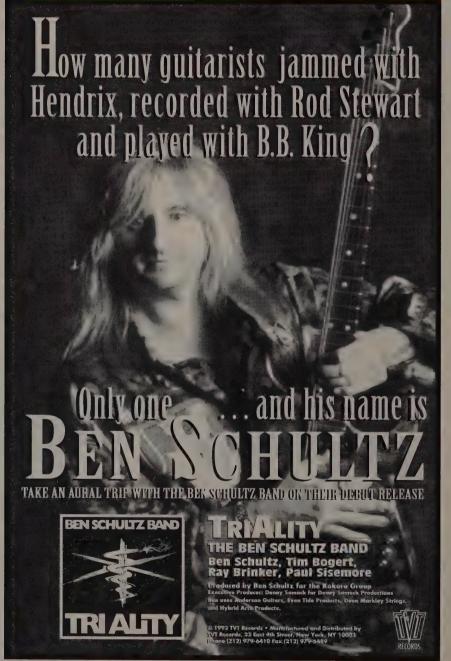
### Axi Rose: Man on the run.

Guns N' Roses' Axl Rose has returned to the U.S. after a tempestuous time last spring. With police on his tail due to his outstanding misdemeanor warrant for the supposed riot at a G N' R concert in St. Louis last year, Axl high-tailed it to Europe, canceling a series of midwestern band dates. Apparently Axl's lawyers worked hard at reaching some sort of understanding with the authorities, and he was allowed to return to the U.S. and face a hearing in Missouri with no further legal action being taken.

JUST WHAT THE WORLD'S BEEN WAIT-ING FOR: Yes, kiddies, W.A.S.P., per-







Metallica: A magnet for fans.

Metallica report that their world tour has brought them face-to-face with a degree of fan dedication which they've found a little surprising. While loyal fans are certainly nothing new to the world of rock and roll, according to drummer Lars Ulrich, the dedication shown by the band's following nightin and night-out has been nothing less than awe inspiring. "Most of the fans are very nice and just want to meet you," he said. "But sometimes at about 3 in the morning back at the hotel, things have gotten a little strange. They just have a way of finding you. I don't know how they do it."

Former Ratt vocalist Stephen Pearcy is currently in the recording studio with his new band, Taboo. The outfit also features former Cinderella drummer Fred Coury and hotshot guitarist Johnny Angel. According to Pearcy, the band is "trying to get our songs together. Right now things are pretty cool. But we're trying to find a bassist and a second guitarist, and when we do, I think we'll really start rolling."

Here's an update on "former" big band members: former Whitesnake/Ozzy bassist Rudy Sarzo is still trying to find a vocalist for his latest unit, Sun King. Former Iron Maiden guitarist Adrian Smith has just released a new album with his new group, the Untouchables. And former Def Leppard guitarist Pete Willis is trying to find a new singer for his band, Roadhouse.

Nirvana were reportedly offered the opening slot in this summer's massive Guns N' Roses/ Metallica stadium extravaganza. They turned it down, however, because the Nirvana guys had a problem with the "sexist" ways one of the headlining bands (we won't say which one) viewed women. Who says chivalry is dead?

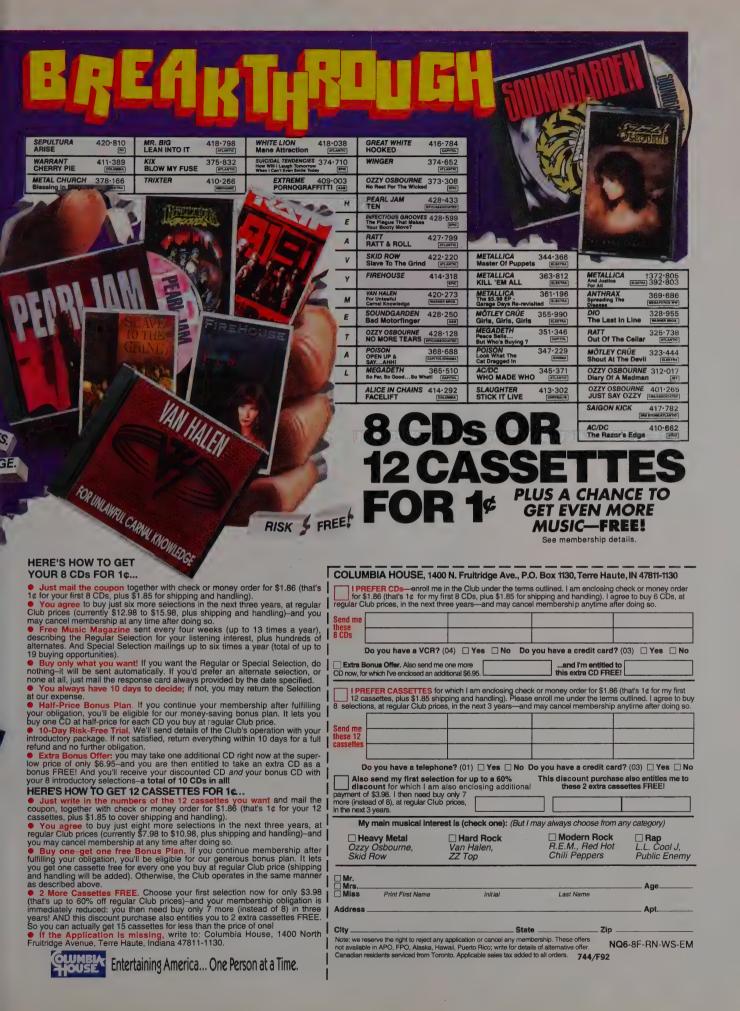
Nirvana: Chivalry is their middle name.

We're very pleased to say that the spate of David Lee Roth rumorsconcerning the former Van Halen lead singer's apparent death from an auto accident are TOTALLY UNTRUE! While Diamond Dave apparently did have some sort of auto smack up last spring, he came out of it O.K. In fact a number of our well placed sources spotted Dave at parties both in New York and L.A. shortly after his supposed demise. When asked about future plans, Roth only offered one of his trademark smiles and an enigmatic "There'll be some surprises."





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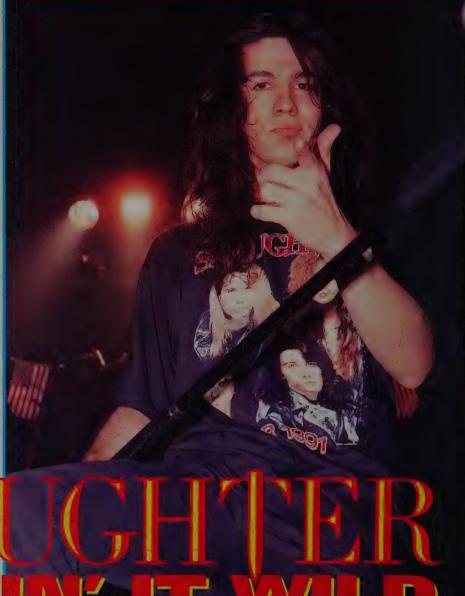
f rock and roll were a baseball game. Slaughter would be a batter approaching the plate for the second time, after knocking the first

pitch out of the park.

For a debut album like Stick It To Ya to go triple platinum is every rocker's wet dream, but you might expect these Las Vegas headbangers to be anxious about sales figures for the follow-up LP, **The Wild Life.** According to lead singer Mark Slaughter, though, nothing could be further from the truth.

'What matters isn't the business and numbers," asserts the lanky vocalist, "because when the lights go down-and the crowd's hands are in the air, and the band is rocking what really counts is how good a time everybody's having. It's not about success or money. Everybody should cut the crap in these other bands and realize that the bottom line is you're in a rock band. We just want to keep making music, stay out there in front of people's faces and do what we love to do.

And love it they must, judging from their schedule for the past few years. Over twenty months of constant touring, opening for bands including Poison, Kiss and Cinderella. Spending the majority of their "off time" writing new tunes or doing instores and press interviews. Taking a mere two week break between end-



Mark Slaughter: "We just want to stay out there and do

what we love."

"Forget the money—what really counts is how good a time everyone's having

BY PAMELA SHAW

ing their tour and beginning the next project. And maintaining one of the most organized fan clubs in the rock

Members of the Slaughter Fan Club get more than a one time mailing of press photos for their \$15 enrollment fee. In an unprecedented move, the band members are offering otherwise unreleased demo tapes of the new record for each member. Perhaps this would be less awe-inspiring were it not for the fact that there are nearly 40,000 members.

"It's just our way to say thanks," says Mark, in typical understatement, "We just want to do unto others, to give what we'd love to get. I'd LOVE Aerosmith to send me their demos!"

Fans also have at their disposal a

non-900 phone line to update them of the latest happenings with the band. Just dial 213-969-1760. "We don't even like to call them our 'fans'," explains Slaughter, "because that word sounds kind of cheesy. They're our friends, man. They're the ones who are out there rooting for us."

The legions of Slaughter-philes won't be disappointed with the foursome's latest effort. Consisting of a full 63 minutes and fourteen tracks

(two of which are only available on the CD format) it highlights the dynamics of a more seasoned band than the previous release. "We're really excited 'cause this record represents us so much better," enthuses guitarist Tim Kelly. "After over 260 dates on the road, we became a much harder-edged band. We used for the record what the fans reacted to live. There's more guitar, more taking chances. I feel like we've really stretched out in our playing. You

26 HIT PARADER \_



know-new textures, new sounds."

"This time we've honestly made a stronger record," agrees Mark Slaughter, "because we grew immensely on the road, and learned. Then we took that live energy right into the record. It's a more energetic, spontaneous effort."

Drummer Blas Elias echoes similar sentiments. "I think we were all holding back musically at first," he says. "But now we're

says. "But now we're able to express ourselves more. We're not afraid to play more intricate parts this time."

Bassist and producer Dana Strum expounds, "My challenge was to take what I saw us do live and translate that onto a CD or cassette. It's hard. I wanted to capture the rawness, while using the cool production edges. We took a lot more chances, highs and lows, and it's a much nastier, more aggressive finished product."

With tracks like Reach for the Sky ("Just reach for the sky, there's nothing you can't do...", Street of Broken Hearts, What the Old Man Said, Times They Change, and the powerful Days Gone By, fans can expect quite a cross section of musical styles. Everything from the nasty metal to Fly To The Angels-esque power ballads are in there.

In classic "we really are the nice guys you think we are" style, they have even dedicated Days Gone By on the album and in the video, to the memories of Queen vocalist Freddie Mercury and their good friend, K is s drummer Eric Carr.

"It really affected us to see them leave this world as we know it," sighs Mark, "and it seemed like the magazines and television hardly even mentioned it. We were like, 'no, these guys were heroes to us, we want their names to live on.'"

"Eric is, or I should say was, a very honest, sincere person. Would you believe that years ago, before Slaughter hit, I handed him a demo tape at Caesar's Palace in Vegas? And later when we were touring with him, he goes "You know, I still have your tape somewhere!" That's the kind of guy he was.

But life marches on for the living, and already the members of Slaughter are eagerly swinging their practice bats waiting to get on the road again.

"Hopefully we'll tour for two years, I'd love that," Mark sparkles. "This is my whole life, my everything. I don't have relationships, but I do have my music—that truly is my one great love. Someday I might like to get married and have kids, but right now I feel like I already have a child, and it's name is **The Wild Life**, and I love that child. I can't wait to play these songs live."

PHOTO: RON AKIYAMA



# TED PILOT'S

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ied players as Vinnie Vincent, Mark St. John and the late Eric Carr, no other whom played a vital role in the group's long, high-profile career, Singer has never experienced the kind of spotlight

door and heard Paul leaving a message on my answering machine. He told me that Eric Carr just wasn't feeling strong enough. He said that Kiss had worked with some other drummers, but they had fallen behind their recording schedule, and

they again asked if I wanted to do work on the record. Their plan at the time was to record the album in sections, having me do the first part, take a break, and hopefully have Eric Carr come back and do the second part. It, unfortunately for Eric, just never worked out that way, and I ended up

doing the entire record.

Considering the legendary status of Kiss—and the lofty reputations of both Eric Carr and his predecessor, Peter Criss—do you feel any extra pressure about being part of the Kiss legacy?

ES: I really don't think about that very much. This is a new era for Kiss. I guess, in a number of ways, I'm part of that. There's a change in any band every time there's a new member. But I want to fit into Kiss, not change them. I grew up on Kiss' music, it's in my blood. I think I

"I'm not looking for comparisons with either Peter Criss or Eric Carr." BY ANDY SECHER

Eric, how exactly did you end up in Kiss?

later incarnations that featured such var-

band could match Kiss for presenting such a varied cast of players, each of

success. Today, yet another Kiss lineup is

featured on the band's latest album,

Revenge. Now mainstays Simmons, Stanley, and long-time guitarist Bruce

Kulick are joined by former Alice Coop-er, Lita Fords Black Sabbath and Bad-

lands drummer Eric Singer, who joined

the band last fall after Carr lost his

valiant battle with cancer. Despite his

he currently enjoys with Kiss. That's why

we figured now was the perfect time to

get up close and personal with the

newest member of Kiss, Eric Singer.

Eric Singer: Actually, my first contact with the band came during Paul Stanley's solo tour a few years ago. It wasn't exactly a Kiss tour, but I was able to play some of their classic songs and develop a good friendship with Paul. When they had to record God Gave Rock 'N' Roll To You for the Bill And Ted movie last summer, Eric Carr was ill.

Kiss (I to r): Bruce Kulick, Gene Simmons, Eric Singer, Paul Stanley.

Paul called me up and asked if I'd help them out. That was as far as it went at that time—I was just helping out a friend. I went off on tour with Alice Cooper right after that. But Paul stayed in touch with me, and when it became obvious that Eric Carr wasn't up to playing on the record, the band asked if I'd like to record with them. I had a commitment to continue on tour with Alice, and I told them I couldn't give that up.

So you almost didn't join Kiss? ES: It was kind of like fate played a role in determining what would happen because during the first break of the Alice Cooper tour I walked in my front

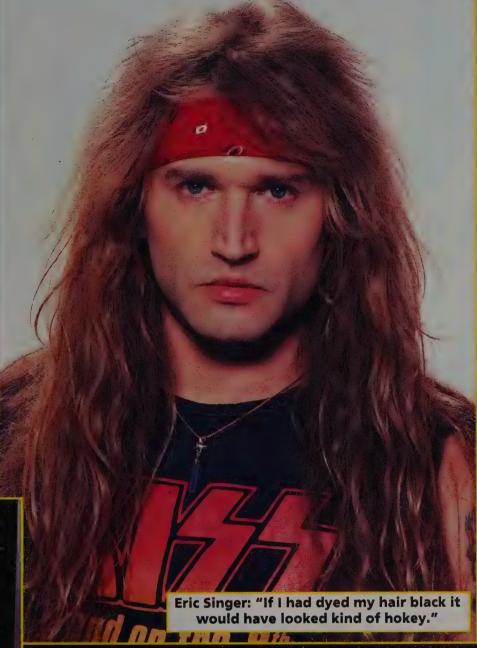
30 HIT PARADER

fit into the band on a musical level. I'm not looking for comparisons to either Peter Criss or Eric Carr. They were both a big part of it as well. They were very different drummers, and I'm different too. But I'm very confident that this is going to work.

WP: We've got to ask this: you're the first blond guy ever to be in Kiss. Was there ever talk of you dying your hair?

ES: (Laughing) I know that's true, but it's never been a big issue. I think one time early on Paul and I had a conversation where we were talking about Kiss' attitudes and philosophies, and I kind of threw out the line, "Well, it's nothing a bottle of hair dye won't fix." It was a joke—at least on my part—and Paul laughed, thank goodness. But he did say, "That's all I wanted to hear." I think the fact that I have a history, and that people might know me from Badlands or Sabbath or Alice is one of the reasons they let me keep my natural hair color. If I had dyed it black it would have looked kind of hokey.

MP: You mention some of the other bands you worked with. Was recording with Kiss a different experience than, say,



with Badlands?

ES: Yeah, it was, because I've never been around a group of musicians with the kind of work ethic these guys here have. That's not a shot at anyone I've worked with in the past. But these guys will rehearse songs for ten hours a day! On top of that, they'll do anything to make the band better and the album better. If that means writing with outside songwriters, they do it. If it means going back to working with Bob Ezrin as their producer, as they did on this record, they'll do that too. They do whatever it takes, which is really great.

HP: Do you have a favorite personal moment on the new record?

ES: Man, everything happened so fast, I don't really know how to answer that. I wasn't used to working under the kind

of pressure Kiss puts on themselves But they bring the best out of you. I like my drumming on *Unholy* because I think it's very representative of my style. *Heart Of Chrome* is another one where I particularly like my work. But the fact that they're great songs is even more important.

MP: Eric, you've had kind of a "have sticks, will travel" rep over the years. Do you think you've found a permanent home in Kiss?

ES: I've always wanted to be part of a band, not some hired gun. But a guy's got to eat, and with the business the way it is, you take a good job if it's offered. Yeah, I definitely think I've found a home in Kiss—and I can't think of a better home for anybody who loves playing rock and roll.

HOTO: NEIL ZLOZOWER

# LOADED FOR ACTION

the way Stafford's attention began to wander and the band soon realized a change was needed. Dickson, who had been hanging out at virtually all of the band's English shows, was a natural replacement.

"We met him in London on our last tour," Rankin said. "He'd come back after the show and tell us about the bands he was in and how they were doing. Then in late 1990, when we were holding auditions, he walked into the room and started playing our entire first album, it was incredible. He was such a fan of ours, and he was fun to be around too. It was natural that we hired him, and we're certainly glad that we did. He has the right kind of attitude for this band."

With their new lineup intact, Gun set about writing and recording Gallus, and a

Scottish Rockers Change Lineup On Second LP, Gallus. BY WINSTON CUMMINGS.

he members of Gun don't walk into a room, they swagger. It's not that these Scottish lads are brimming with confidence. In fact, after the rather cold State-side reception afforded their 1990 debut album, Taking On The World, overconfidence is certainly not a problem here. It's just that vocalist Mark Rankin, bassist Dante Gizzi, his guitar-totin' brother Guiliano, drummer Scott Shields and new lead guitarist Alex Dickson have that streettough attitude of kids who've grown up on the wrong side of Glasgow's tracks. And sometimes it seems that to mask their shyness they just present a major league 'tude to anyone who gets in their way. But as soon as introductions are completed, and a few drinks are ordered, the tough guy masks are dropped in favor of a much more pleasant attitude—especially when the band's latest LP, Gallus, is discussed.

"Gallus is just a Glasgowegian slang term," Rankin said, answering the obvious question. "I guess the closest translation would be 'cool.' It was just a word that we thought fit the music on this record. We know most Americans won't understand what the term means, but we hope they'll be able to relate instantly to the music. To us, that's what really matters."

On **Gallus** Gun has created a series of hard hitting tunes that fans around this crazy globe of ours should have no trouble relating to and enjoying. This is one solid hard rock showcase, with Rankin's throaty vocals and Dixon's fiery leads filling such songs as *Steal Your Fire* and *Borrowed Time* with the kind of raw, bluesy, ballsy energy that's been Aerosmith's calling card for decades. Despite the luke-warm reception the band received the first time on American shores, they're optimistic that 1992 will soon turn into Gun's year to remember.

"We love this record," Rankin said. "The band is stronger than it's ever been because having Alex join us has given us a real boost. People who heard the first album really liked it. They all remembered



the songs, which is very important. But a lot of people felt that we needed more punch—more balls— if we were really going to make our mark. So this time, that's what we did. We kept all the good songwriting that's always been a big part of this band, and we've added 'balls.'"

Young Alex Dickson, the pint-sized 17-year-old guitar prodigy responsible for giving Gun their new-found balls—replaced the band's original lead guitarist, Baby Stafford, soon after the band played a historic date with the Rolling Stones in front of 70,000 crazed fans at London's Wembley Stadium in 1990. That show capped the group's world tour, which saw **Taking On The World** soar up the sales charts throughout Europe. But somewhere along

difficult job it would turn out to be. It took nearly a full year of work before the band was finally satisfied that they had made the big leap ahead that they felt was needed. Certainly judging by the record's strident blend of metal energy and deft songwriting, Gun seems poised on the precipice of some very big things in the days ahead. And, perhaps most important, the boys are confident that everyone everywhere will give them a listen this time around.

"We had a lot more confidence in the studio this time," Rankin said. "We tried some things we thought about the first time but didn't do. All we ask is that people listen. We can't make 'em do it. But we know if they do they'll like what they hear."

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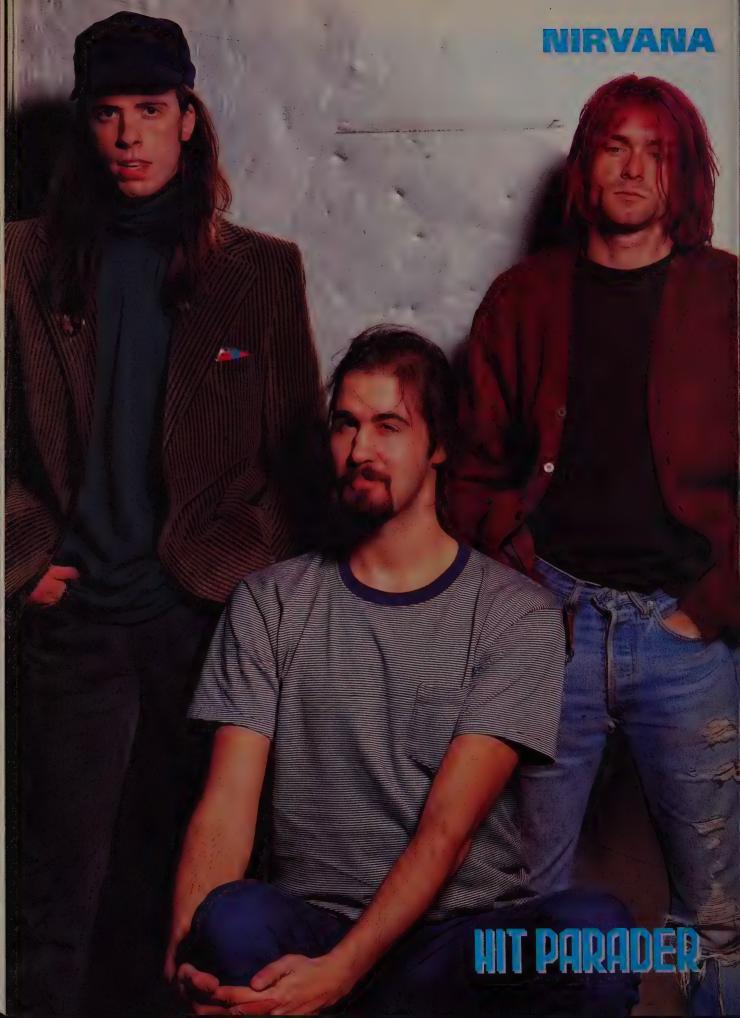


PHOTO: NEIL ZLOZOWER

eople everywhere are crawling up walls, pacing floors and sitting around with puzzled looks on their faces trying to figure it out, why Nirvana? And why now? Me, I'm not wasting my time on such trivial pursuits. I'm just ecstatic that it happened and I don't care why. After all, a world, in which an underground band like Nirvana gets to see the light of day, is a beautiful world. And just when I was about to give up hope—CRUNCH! SLAM! KABOOM! Nirvana exploded. Now we all know they didn't just come like a bat out of hell from the middle of nowhere. We just never dreamed it would ever

go this far and this fast. Still, it all makes perfect sense, three scruffy, angry, passionate young men playing manic, frantic music so perfect for these insensitive times filled with disillusion, fear and isolation. Read this interview with Kurt Cobain and discover that beneath his carnage lies a sensitive, smart and caring soul. Is it any wonder he writes the songs that speak to a whole genera-

**Hit Parader:** You don't like to talk about yourself.

Kurt Cobain: No.

HP: I guess it gets boring talking about the same things over and over. You were a good student in high school; why did you drop out just before graduating?

KC: The reality of art school hit me too hard. I realized I'd rather be in a band than go to art school for the next four years. I had the choice of going to Texas or New York and I wasn't ready for it. I didn't want to move away. I wanted to stay home for awhile and hang out with my friends and start a band. Up until then it had been pretty much written in the stars that I would become an artist. I'd been encouraged all through my childhood.

HP: When you were three years old, did your mother put your drawings up on the fridge?

KC: Yeah. My last year of school, I took three commercial art classes. So, I was being pushed quite hard. It bored me after a while. I was getting away with a lot. I was so accepted by my art teacher that I didn't even have to do the work that was required anymore. I could just turn in whatever I wanted to. It wasn't a challenge at all. So I just decided to drop out; I was I8.

HP: And so you started a band.

**KC** Actually I tried to start a band for the next two years and I couldn't quite get it together with anyone.

HP: How old you are?

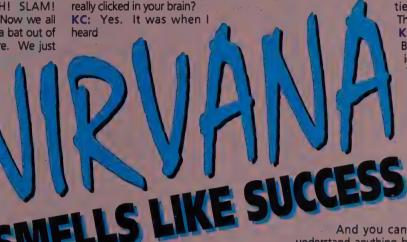
KC: 24.

HP: What was it that made you choose music over art? Was it something

you heard?

KC: Well, I'd been into punk rock about four years already and I'd also been playing guitar since then. That was about eighth or ninth grade. And I've always been a fan of music. And I've always known I wanted to do music but the art thing got in the way all the time.

HP: Do you remember a moment when you saw a band or heard a song and something really clicked in your brain?



the media for it.

**HP:** It's like nostalgia. Kids plug back into something that already existed instead of creating their own thing.

KC: Right. Well, there's nothing wrong with that. Nothing wrong with learning from the past.

HP: But sometimes it's just a passive fashion thing. It doesn't involve any action. It's just

"Let's just wear some tie dye and listen to The Grateful Dead." KC: Oh definitely. But it was also a fashion thing in the '60s. There was a small percentage of people who started a movement, that were very sincere and real, and then the rest of the general population caught on to it and only understood the fashion part of it.

And you can't expect them to understand anything beyond that because

"We definitely don't consider ourselves a heavy metal group."

BY KRIS NICHOLSON

Generic Flipper. It was like a total realization. I realized it was art and it was real and it was like nothing I'd ever heard before.

HP: How would you feel if your music had the same kind of effect on someone that Generic Flipper had on you?

KC: Well, if we do, it's just really flattering. That's pretty much the only goal we have, is to affect people that way, emotionally.

HP: It seems that kids are becoming less and less ambitious. I read an interview where you said you'ld like to be able to just give them a slap in the head to wake them up.

KC: Well, yeah.

HP: Maybe it's not possible.

KC: It's not necessarily impossible. It's that we're so completely far gone, it would take people who are really a lot more prolific than I could ever be. I could never expect or hope to be a person who could actually have an effect on anyone. I can only hope. I just feel like there's this universal sense of failure that our generation has and it's been brought on by our parents' generation. We've been led to believe that the hippie movement was such a vital thing and it was so real. And it was, on a small scale.

HP: But a lot of the people who made a difference then have "sold out" or become really straight now.

**KC:** Exactly, that's what I'm trying to say. We've been led to believe that it really made an impact, and it did. But you can't blame the hippie movement for beoming commercial because that's a natural progression that will always happen. And you can't blame

the majority of people aren't capable of comprehending anything like that. Most people don't even have the ability to detect injustice or oppression or anything that's going on wrong because they're so easily amused and satisfied by the simple pleasures in life like buying things or having things bought for them or being entertained instead of entertaining themseleves. So, you can't really blame the majority because they were born without that ability. I think it's totally organic. And my generation now has picked up on that and they just feel as if their parents are hypocrites, and it's very true. But there will always be that small percentage of people who think alternatively. There always has been. That line in *Teen Spirit*. "Our little group has always been and always will until the end." A lot of people have mistaken that line for "our metal group." They think I've said "metal" as in "heavy metal group." And we definitely don't consider ourselves a heavy metal group.

**HP:** Do you think that "little group" is getting smaller with each generation?

KC: No, I don't. It all depends on the population at the time. There's always been a counter-culture. And there will always be a small number of people who will keep fighting but probably never have enough impact to make the world a better place. I mean we CAN use the media for our benefit. But as far as I'm concerned, to talk in a revolutionary sense is pretty ridiculous. Because the people who are aware are already aware.













































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1261 OBITUARY Cause Of Death
1371 OZZY Bible
1243 POISON Lang Live Rock
1378 PUBLIC KNEMY Black Planet
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# ALL PUMPED UP

"The band is very focused this time, and there's so much energy."

few months of your life in a monastery on some far away island, you're probably well aware that Def Leppard are back on the rock scene after a multi-year absence. With the release of Adrenalize, the fifth album of the band's dozen-year career, vocalist Joe Elliott, guitarist Phil Collen, bassist Rick Savage, drummer Rick Allen and new guitarist Vivian Campbell have come roaring back to reclaim their title as the unquestioned kings of commercial metal. At a time when "alternative" bands seem to be ruling the roost, Def Leppard have proven that well-structured melodies, tight harmonies and powerpacked instrumental attacks can still

nless you've chosen to live the last

**Hit Parader:** First off, how does it feel to be a five piece band again?

ing appeal.

excite millions of fans around the world. Recently we sat down with Collen and Savage to discuss Def Leppard's continu-

Phil Collen: It's quite nice, actually. Getting someone like Vivian in the band was a very lucky break for us. He's a great guitarist and fun person to be around. We couldn't have asked for anything more. Def Leppard was always designed to be a five piece on stage, and that's the way it should be.

**HP:**How has Def Leppard matured and grown since we last heard from you?

PC: Speaking personally, I've grown about a quarter of an inch during that time (laughs). No, actually, I only wish I'd grown in that way. It's really hard to say if we've grown. We certainly have become more aware of many things, and I don't mean that in just a musical sense. What we went through with Steve (Clark) opened our eyes in a sense, and just making this album opened our eyes in a different way. I think we were a little more comfortable with ourselves this time.

Rick Savage: We learned a bit more about how an album gets made, that's

Def Leppard (I to r): Rick Allen, Rick Savage,
Phil Collen, Joe Elliott, Vivian Campbell.

for sure. It became even more of a production line type of operation than it was in the past—especially for background vocals. To get the kind of size and dimension we required on this album we had to repeat some of the parts so many times. It's actually quite unnatural, but it sounds great after you've done it 20 times or so. Our studio technique was better this time.

PC: Actually, we learned so much this time that it would be very difficult for me to single out exactly how we've grown or what we've learned. I'm just glad that everything turned out as well as it did. I think we all approached this album with a very humble attitude—which might strike some people as surprising considering all the success we've had. But all the horrible things that have happened

BY ROB ANDREWS

to this band—Rick Allen's injury and Steve's death—really make you wonder what's going on. But those things made us stronger. We've gone through tough times emotionally, and even on the business side. Most people don't realize that we were 5 million dollars in the red while we were recording Hysteria. We thought we'd never be able to climb out of that hole. We just learned to cope, and that attitude let us hang in there again when we started to have delays with this album.

**HP:** Has all the tragedy that Def Leppard's gone through made you very philosophical about life?

PC: You really only have two options when things start to go bad. Either you self-destruct or you learn to handle it.

dent happened, and his strength of character rubbed off on us. It helped us get through what later happened with

RS: I think we're pretty much the same people we've always been. I don't know if I'm any more philosophical than I was a few years ago. We all grow up, we all mature. But I don't think we've really changed. We still have contact with the real world, that's for sure.

**HP:** Phil, you mention your past drinking problem. Did you give up drinking after Steve's death?

PC: Actually, I had stopped drinking during our last tour. It's been over three years since I've had a drink. I was totally sober on the last tour, so Steve's death had nothing to do with it. But and they acted that way, I'd be really bummed out.

**HP:** Let's talk about your upcoming U.S. tour. Are you still planning to hit the concert trail here in August?

PC: That sounds about right. We've been touring all over the world. We wanted to give the record a chance to become familiar to American fans. Last time when we started we were actually doing quite badly. We had plenty of nights with half empty arenas, and we actually began to accept it. We'd say, "Oh well, we used to be a big band..." And then it happened all over again on an even bigger scale. That made us really appreciate it even more.

**RS:** We are enjoying ourselves this time. The band is very focused, and there's so



I've learned to handle things. I've admitted that I had a bit of a drinking problem in the past—but I recognized it and coped with it. On the other hand, someone like Steve wasn't able to. For me, watching Rick Allen cope with what happened to him, losing an arm and everything, is the most amazing display of human will-power I've ever seen! He got it all together so fast after the acci-

giving up drinking was the best thing I've ever done. I had so much more energy on stage every night, and my head felt so much clearer. I felt really professional about it as well. I think a lot of bands really con people. They go out there and they crack live because they're drinking and doing other things that affect them negatively. If I had paid my money to see my favorite band,

much energy. We love playing live, and we haven't done it in a long, long time. You really do miss it. There's nothing in the world quite like standing on stage in front of thousands of people.

**PC:** We want to make sure that everyone who comes to our shows leaves entertained. That's our top priority. All the hard work should be done by the band. You should just sit back and enjoy.

### SAIGON KICK LIZARD KINGS

album, **The Lizard?**" Bieler asked with a sly grin between bites of an enormous corned beef sandwich. "Our goal this year is to be as totally outrageous as possible, and not discussing our exciting new album, **The Lizard**, strikes me as being properly outrageous. So

#### "Why should we waste valuable space in Hit Parader discussing The Lizard?"

e promised Saigon Kick that we wouldn't mention their new album, The Uzard, in this article. After all, reasoned the band's fast-talking guitarist Jason Bieler, talking about The Uzard is such a manipulative, crass and exploitive means of doing business. Why should Saigon Kick discuss their latest release, The Uzard, when there are so many other exciting things to talk about... like recording their album (it's called The Uzard, by the way) in Stockholm, Sweden... like avoiding bomb threats in London... like offending hundreds of

Japanese in one fell swoop? So, in our everpresent desire to present a band in the means that they most want, we promised Bieler, vocalist Matt Kramer, bassist Tom DeFile and drummer Phil Varone that we won't mention **The Lizard**, Saigon Kick's hard hitting follow-up to their self-titled debut, an album that had critics from coast to coast proclaiming this Florida-based quartet to be one of the brightest new lights on the heavy metal horizon.

"Why should we waste valuable space in a magazine like **Hit Parader** discussing our

BY HANK PETERS let's not even mention **The Lizard**, okay?"

By now you might be getting the idea that this guy Bieler is quite a character. In a rock world that seems to be continually more filled with brooding artists who want their every utterance to be treated with the greatest reverence, Bieler's tongue-in-cheek approach to his craft is like a much needed breath of fresh air. Sure the guy takes Saigon Kick seriously. But he also takes having a good time seriously. And he's yet to figure out why playing serious rock and roll can't be

Saigon Kick: "We've toured all over the world and offended people wherever we've gone."

fun. Come to think of it, neither can we.

"We really enjoy ourselves," he said. "We've toured all over the world and offended people with our actions wherever we've gone. The French hate us, the Russians think we're nuts, and I went to a guitar seminar in Japan and offended about 300 guitar students. They wanted to jam on Jimi Hendrix's Purple Haze. You've got to realize that I really didn't know that song except a few chords. So at the end of the seminar, I joked that it would be nice if the students would tell the teacher what to play next time. Somehow that got interpreted as me telling all the students that they didn't know how to play. That was slightly embarrassing."

It doesn't seem like much embarrasses Bieler or the rest of Saigon Kick these days. Since their formation in 1988, these guys have played a unique brand of metal that doesn't rely on conventional lyrical or instrumental themes to convey its message. As they proved on their 1991 debut, with such smash cuts as *New World* and *What You Say*, Saigon Kick is one band that's virtually impossible to categorize. What do you get if you throw in killer riffs, thought provoking lyrics and vocal harmonies that occasionally stir up memories of the Beatles? Damned if Bieler knows.

"Who are you talking about?" he asked between monster gulps of French fries. "Sounds like a good band. I'd probably like them. Oh, you mean that's us? Hah! We're just a bunch of guys from Florida who play loud music. We don't even want the title of our new album, **The Lizard**, mentioned in this interview. Don't you think if it was that great, we'd be bringing up **The Lizard** in virtually every sentence?"

Well, maybe that unnamed album is pretty damned good. In stark contrast to both the overtly alternative mush and the the passive pop pap that fills so much of the rock airwaves these days, such tunes as Freedom, God Of 42nd Street and Love Is On The Way have a certain freshness about them. Of course, such a description might better fit a female hygiene product than a heavy metal album, but it doesn't seem as if Bieler minds—he's too busy eating and thinking of ways to be "more outrageous."

"That's what rock and roll is about, isn't it?" he asked with straight-faced sincerity. "I wrestled the Pope for his hat recently. I did that to be outrageous, just so I could compete with all those rock guys who always do such outrageous things. Too bad the hat didn't fit after all the trouble I went through to get it. "

Whether it was for outrage's sake, or merely to get away from it all, Bieler chose to lead his band of merry men across the sea to far-off Stockholm, Sweden to record The Lizard. (Oops, we mentioned it.) Jason also handled the production responsibilities on the disc, giving him quite a bit of responsibility for a band that's still a far cry from a household name. Why did the group choose to go so far afield to record their sophomore effort? The answer is rather simple.

"Have you ever seen the women in Stockholm?" he said. "What more do you want? You don't get women basking in the park topless when you record anywhere else. That's the kind of inspiration I need. Anyway, the studio there was really good. and there was an engineer that I really wanted to work with. I also thought it was important for us to get away from bad influences. If we had recorded in L.A. we ran the risk of being caught up in that whole scene, and we certainly didn't want that. And if we had stayed home in Florida, our friends and family would have been dropping by all the time. So I quess Stockholm was more a necessity than a luxury.

Of course, when you want to bop around the globe and record your album in exotic locales, it helps that your record label is owned by none other than Michael Douglas—yeah, that Michael Douglas. You know, the actor who starred in all those mega-hit movies. We had to ask Bieler if he hangs out with his label prez all the time, and if the two have become fast friends.

"Oh yeah, we hang out all the time," he said in a voice dripping with sarcasm (or wasit ketchup). "I think I met the guy once. But with that movie of his, **Basic Instinct**, we've got to be careful. The guy runs around showing his butt in that one. We didn't want to put a bonus track on **The Lizard**—we wanted to put on a bonus 'crack' to honor Michael. Actually, about as close as we get to him is a Christmas card once a year.

"But hanging out with stars isn't what motivates us," he added. "It's getting out there and having fun and playing music and alienating as many foreigners as possible. I think that's really a noble stance for any true American rock and roll band to have. Oh, and by the way, did I mention the name of our new album yet? It's called The Lizard."



## ON TOUR WITH

## MR. BIG

PHOTO: ANTHONY CUTALIC

Mr. Big was a band built to tour. From the moment of their inception, bassist Billy Sheehan, vocalist Eric Martin, guitarist Paul Gilbert and drummer Pat Torpey wanted to hit the road—and stay there. Now, with the platinum success of their latest LP, Lean Into It, Mr. Big have fulfilled their dream.



Pal Torpey People expect us to change now that warve had a little success—it's really king of silly!"



Eric Martin: "We've dreamed of touring like this for years."

Paul Gilbert: "We're getting a different crowd this time—people really want to hear the songs."

HOTO: MARK WEISSANWA

BILLY SHEEHAN

## FIREHOUSE TOO HOT TO HANDLE

"I finished my vocal tracks at midnight, and the next day we left to start the tour."

BY ROB ANDREWS

Then word first leaked out that Firehouse had a new album coming out, people wondered how and when this North Carolina-based unit possibly had time to record it. After all, it's been only 18 months since their self-titled platinum debut was released. and during that year and a half, they've spent virtually all their time on the road, touring the world with the likes of Warrant, Trixter and Tesla. But it's true; Hold Your Fire, Firehouse's second album, is indeed now available—and a solid rock and roll effort it is. Recorded over a month-long period late last year (during one of the band's short breaks from the tour trail), the album shows vocalist C.J. Snare, guitarist Bill Leverty, bassist Perry Richardson and drummer Michael Foster as being a more mature and sophisticated unit than the band that recorded Firehouse's first LP. But as Snare recently told us, don't think for one second that the band has changed the sound and style that has won them instant world-wide acclaim.

**Hit Parader:** When did you find the time to record this album?

C.J. Snare: We did do it quite fast. It took us about a month to actually record and you can add another two months for preproduction. When we finished the tour with Warrant and Trixter last year we went right into the studio. We had been writing on the road, and we really felt ready to go. We weren't being pressured by anyonewhich is often the case with bands that have had successful first albums. We just honestly felt that we were ready and that we wanted to get to work on this album. We went to this place in New Jersey for pre-production, then right into Bear Tracks studio in upstate New York, which is the same place we recorded the first record. We were really on a tight schedule because we had another tour with Tesla already scheduled. But we felt we could get the job done in the right way—and we

**HP:** How much of a break did you have from the time you finished recording to the time you hit the road with Tesla?

CJ: Would you believe a few hours? I mean that literally! I finished my vocal tracks at midnight, and the next day we left to start the tour. But I don't want peo-

ple to get the idea we rushed. If we hadn't finished everything we simply would have gone back into the studio at another time. But we did complete everything—and we loved what we had accomplished.

**HP:** Your first album spawned two hit singles in *Love Of A Lifetime* and *Don't Treat Me Bad.* Did you feel pressured to come up with those same kind of radio-friendly songs this time?

CJ: To be honest, we never feel pressured to come up with radio hits. Do you think I wrote those songs with the radio in mind? I wish I was that clever. Hey, we weren't even signed to a record deal when I wrote those songs! Love Of A Lifetime was just an honest emotion that came from my heart. And the songs on this record are the same way. I've got to be honest that I get a little annoved at people who've only heard the two singles from the last album and think they know everything about Firehouse. Even Nikki Sixx from Motley Crue told someone I know that he loves what bands like Nirvana and Alice In Chains are doing, and that he hates the "corporate" rock that Firehouse is playing. Well Nikki, some of the things I've heard from Motley Crue over the years aren't exactly on the cutting edge! But more importantly, that just tells me he didn't listen to our whole record. There are some very heavy songs like Overnight Sensation that he evidently never heard. That's too

**HP:** So how would you describe the songs on **Hold Your Fire**?

**C**: There's been an evolutionary process at work here... nothing too dramatic, but a definite step in the right direction. I think these songs reflect a band that's experienced a lot, a group that's spent a year on the road and seen the world. You can't go through an experience like that and not change a little. But we're not about to get away from what got us here in the first place. We're smart enough to know that would be a big mistake. People have already come to expect certain things from Firehouse, and we're happy to give those to 'em, but I think we're a little heavier this time. There are some real crunchy guitars on this album.

HP: Tell us about some of the new songs.CJ: We've been playing one of the new

songs live on the tour with Tesla, and that's Reach For The Sky. Now that the record's out, we're gonna restructure our set and put a lot more of the new material in there. That song has gotten a great reaction every time we've played it. There's Sleeping With You which is the first single and video, and that's the story of a guy or girl whose parents just don't like the people you choose to hang out with—especially your boyfriend or girlfriend. We've got a great ballad called When I Look Into Your Eyes, and we've also got a great crunch rocker called You're Too Bad For Your Own Damn Good. It is heavier, but everyone who's heard it knows that the Firehouse melodies and harmonies are still there too.

**HP:** Success is often a difficult thing to deal with. Have all four band members kept a level head over the last year?

CJ: Yeah, I would have to say so. We haven't had the time to do too many crazy thing—but we don't have the inclination to do those crazy things either. It's strange when you talk about success. Success is such a relative term. I felt successful when we were showcasing in North Carolina before we got signed. I felt we were doing something good, and that was very satisfying. In fact, the success of the first record caused a lot of extra pressure on us. You've got to make a second album that does as well. You can't get a swelled head when you're worried about that! But I think we've made a lot of friends—they want us to do well.

HP: What's the best part of being in a successful band?

CJ: To me, it's the simple things. It's nice not to have to worry about where the next meal is coming from. It's nice to walk out the door with \$20 in your pocket. It's just nice not being totally broke. My dream was never to stand on stage in front of 20,000 people. My dream was just to be successful enough so that I didn't have to worry about paying my rent.

**HP:** What's your favorite memory of the last year?

CJ: A couple come to mind. Obviously being told our record had gone gold is one of them. The other is probably the last night of our tour with Warrant, when they dropped a blow-up doll on our stage while we were performing, then dumped gallons of ice water on us, and then—as if that wasn't enough—dumped about a ton of flour on our heads. That's kind of a rock and roll tradition. You know what happens when you mix water and flour? You get this sticky goo that's impossible to wash out of your hair or clothes. They got us real good that night—and we love em for it. In fact, everyone treated us so well. The last year has been amazingbut our goal is to make the next year even better.



# AETALLICA and CURS N'ROSES THE YEAR'S HOTTEST TOUR

tarist Slash said. "I guess we could have done it on our own but we wanted to put together a show where people really get their money's worth—a heavy duty rock show from beginning to end."

The Gunner's happiness will be reflected by the smiling faces of concert promoters across the land who will see their empty cash registers bulge with cash once again. Already over 80 percent of available tickets for this G N' R/Metallica extravaganza have been gobbled up (at an average price of \$27.50 a shot) with day-of-show sales seemingly destined to make virtually every concert a total sell out. Scalpers in certain

#### Massive Stadium Undertaking Turns On Fans, Bands And Promoters.

BY JOHN CLARK

hat do you get when you com-bine the two hottest bands in the metal kingdom and place them in the same place at the same time? You get The Tour Of The Year-that's what! When Guns N' Roses and Metallica agreed to combine forces for a massive summer-long attack on outdoor stadiums last May, a scream of joy could be heard from rock fans everywhere and a sigh of relief could be heard from concert promoters. It's certainly not a secret that the '90s have been a bust for concerts so far, with all but a handful of acts needing to scale down both their shows and their aspirations in order to succeed in our recessionary economy. Among the few who've managed to survive and prosper during these hard times have been Guns N' Roses and Metallica, both of whom had completed highly successful indoor arena tours on their own prior to making their joint-venture announcement. But going from 20,000 seat arenas to 80,000 seat stadiums is a big step—even for the biggest bands in metal. The move took balls, brains

and bucks—but everyone involved figures it to be the natural next step for all involved.
"I think we'd actually rather play clubs than stadiums," Metallica's drummer Lars Ulrich said. "But right now going outdoors is the thing to do. I remember when we did it on the Monsters Of Rock tour a few years ago. We really didn't know what to expect. But that worked out real well. I think we just take the feeling that we're in a club and project it into the stadium. Playing a full arena tour—as we did earlier in the year—really helps us do that."

Playing shows in stadiums from coast to coast will serve as a true test of metal's evergrowing commercial resurgence. Just a year ago, some so-called experts were saying that the form had lost its ability to put people into seats, citing an encless array of tours by established stars ranging from Judas Priest to David Lee Roth as evidence to support their claim. What they hadn't figured on was a metal renaissance sparked by the multi-platinum success of Guns N' Roses and Metallica. While other bands, most notably Nirvana (who were once rumored to be part of this massive summer bill, but chose to decline the offer due to their dis-

agreements with Guns N' Roses over the latter's supposed degradation of women in their lyrics), gave a helping hand to this resurgence, G N'R and Metallica with combined sales in excess of 10 million for their most recent releases, are certainly the kings of the metal mountain.

"We've been talking about doing this for art least three years," Guns N' Roses guiNortheastern areas are already advertising "prime" tickets for \$300 each. Even merchandisers, the guys who produce the T-shirts, caps and tour books for such an event are jumping for joy—and with good reason. Metallica and Guns N' Roses are two of the top merchandising bands around—with their fans dropping and average of \$10 each for every person attending one of their con-



KIRK HAMMETT

**AXL ROSE** HIT PARADER certs. With these two glants combining forces, the merchandising mayers are walking around with dollar signs in their eyes. "This could be one of the hottest proper-

ties in years," one of the industry's top merchandisers said. "We're planning spe-cial T-shirts, tourbooks and jackets for this event. We believe the sky could be the mit

The sky may well be the limit-if, of course, everything goes as planned. When dealing with some of the tempestuous personalities involved with bands such as these, however, anything's possible. Fans, who attended shows by Guns N' Roses this past winter know full well that the band frequently appeared as much as two hours late, causing heavy consternation among fans and critics alike But supposedly Guns main man, Axl Rose, has undergone a major personality shift. After going through the same present a page to the same collection of the same collections are the same collections. therapy he is apparently a new man, calmer and more together than ever. But that still doesn't mean that the band is going to be on time, and that's an obvious worry for

everyone associated with this tour. How hard will it be to keep 80,000 fans occu-

pied on a hot summer night as they wait for the Top Gunners? It's anyone's guess. "If you've stayed on top of what's going on with Axl you know it's not his desire to be late." a spokesperson for the band's record label stated. "He's learned to handle all the pressures better, and he seems far happier than he's been in years. I wouldn't want to bet on them appearing on time each night but the fans who are there know what to expect. And they know they'll see a show they'll never forget when

the band does go on stage."
For the very reason of Guns N' Roses' often unpredictable nature, billing this massive tour was far from difficult. An exciting opening act, Faith No More has been given 30 minutes on stage to warm. the crowd up. After approximately a 45 minute break, Metallica comes on, with full stage production, to play a two-hour set that will be similar to the show they've been putting on around the world for the

last ten months. Of course, the special stage set that the band has used for their indoor shows will need to be scrapped in this special stadium setting.

"Playing outdoors always presents some unique problems," Ulrich said. "But we're looking forward to it. Some people asked us who decided which band should go on first, us or Guns N' Roses. That was easy, We like going on early, they like going on late. It's not an ego thing or anything. We'll be back at home in bed before they're even ready to go on!

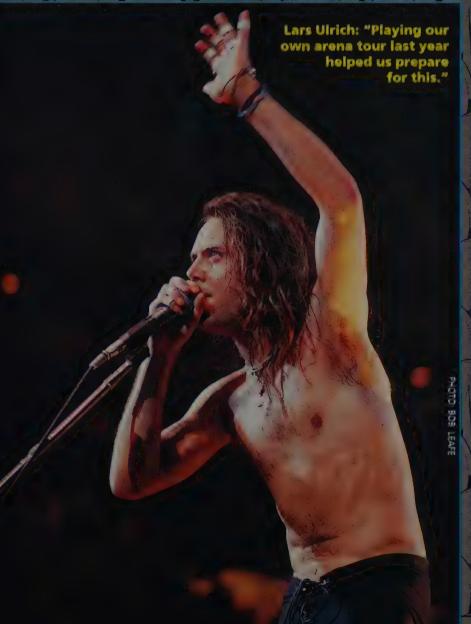
Ay, there's the rub! Exactly when will Ay, there's the rub' exactly when we Guns N' Roses go on? Some have speculated that a two hour break between the end of Metallica's set and the commencement of the Gunner's show is already agreed upon. After all, it's not like the fans have been deprived of music. They've already been bombarded by nearly three hours worth of top-flight metal from Faith No. More and Metallica prior to G N' R even taking the stage. A break is needed to clear the head and restart the engines. If there was ever a time when the band's late scheduling is justified —this is it!

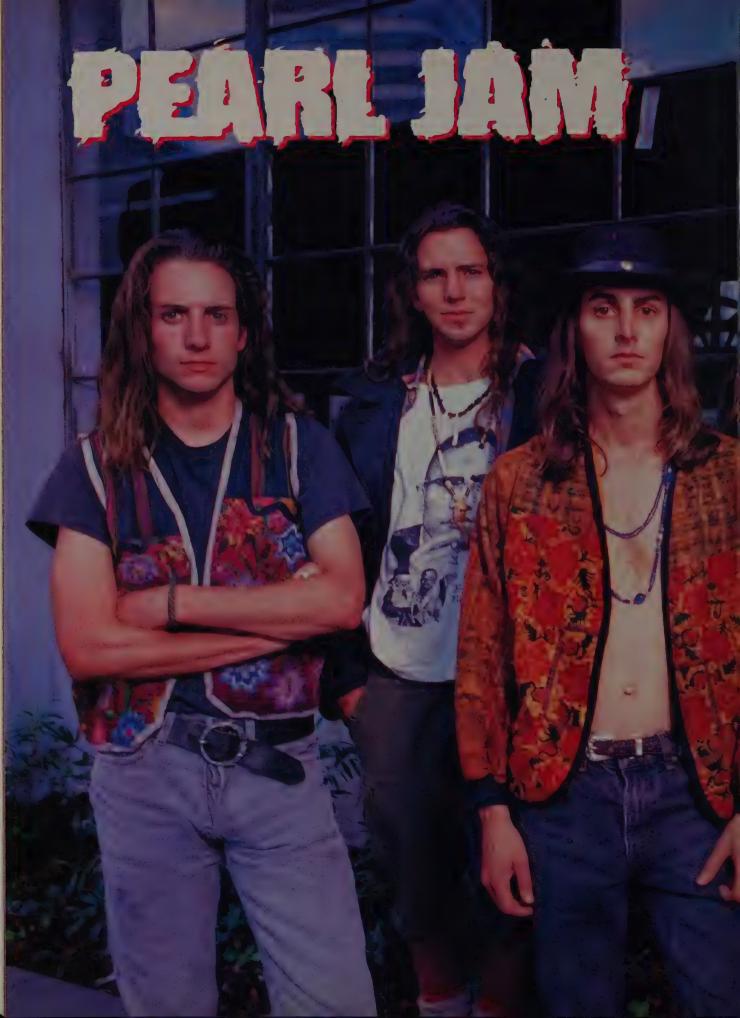
So we've spoken to the bands, the proso we've spoken to the bands, the promoters, the merchandising people and even record label execs about how they feel about this Tour Of The Year But what about you? What about the fans of America who'll be shelling out their hardwarned bucks to see a once-in-a-lifetime event. After all, what seems like a can't miss proposition on paper often runs afoul when the man on the street gets ahold of it. In this case, however, it seems that fans it. In this case, however, it seems that fans everywhere are responding with the kind of enthusiasm one might expect.

"I waited on line for six hours for Metallica tickets last year," a girl from New York said. "So I'll probably wait 12 hours for tickets to this. I couldn't even get tickets to Guns N' Roses when I wanted them. So how do you think I feel about the chance to see all those bands at the same time?

Baby, I'd sell my soul for that!" "Those are the only bands that should be allowed to play in stadiums," a guy from San Francisco added. "I'm sure they're gonna use giant screens so you can see everyone's face, and I'm never worried about the sound. With those bands, you'll be able to hear 'ern in the next county, let alone the back row "

So there you have it, the inside word on The Tour Of The Year. It promises to take metal to a new plateau of success with media as divergent as MTV and Time magazine all jumping on the metal bandwagon. All we know is that when bands of this caliber decide to combine forces it takes metal to the fore—right where it belongs. Of course, it'll also bring the kooks out of the woodwork; those who'll daim that metal it once again corrupting the minds of the nation's young. To hell with them! Give 'em all a free ticket, Let them find out what millions from coast to coast already know. Metal is back and it's stronger than ever!







verything hurts. Shoulders, head, neck—especially the neck. That's what you get after three hours of headbanging at a Metallica concert—the dreaded mosher's neck.

After spending II straight hours with hard rock's biggest name, however, pain comes in a sorry

second to general party burnout.
On Thursday, March 5,
Metallica was playing the 70th
concert of its 1992 tour, this time
at Assembly Hall on the
University of Illinois campus in
Champaign, IL., a college town
set in the midst of farmland. In
fact, due to the colllege's veterninary and farming studies lab, the
whole town smells like manure
on this rainy, downwind day.

"This place is weird," notes Metallica guitar whiz Kirk Hammett. The compact 29-year old is less than thrilled by his second consecutive night in rural Illinois, about three hours south of Chicago. "Last night was really strange," he continues. "We were in Carbondale (IL., the home of Southern Illinois University, considered by most to be a hick's party school). The people there are so—I don't know—just different."

He shakes his head. "I wonder what we'll do tonight. There's probably no place to go here at two in the morning." It's the lament of hundreds of college students, now stated by a rock

star.

According to Hammett, the typical day on the road goes as follows: wake up around I or 2 p.m., watch Cable News Network (CNN), play guitar in the hotel room, shower, pack, hop on the band's rented Cessna, and take a van straight from the airstrip to the concert hall, arriving around 5 or 6 p.m. for the 8 p.m. show.

At the venue, the four bandmembers, singer James Hetfield, drummer Lars Ulrich, bassist Jason Newsted and Hammett eat a catered dinner and warm up on

their various instruments. At 7:15 p.m., it's time for a meet-n-greet where the four musicians meet radio contest winners, sign autographs and pose for photos with teen fans so excited that they are visibly shaking.

At 8 p.m., the quartet retreats into a private room where they do some live remotes for a video feed that goes into the concert hall. One half hour later they emerge and take the stage for a show that often lasts up to three hours.

By midnight, they are showered and

Metallica (I to r): Kirk Hammett, Lars Ulrich, Jason Newsted, James Hetfield.

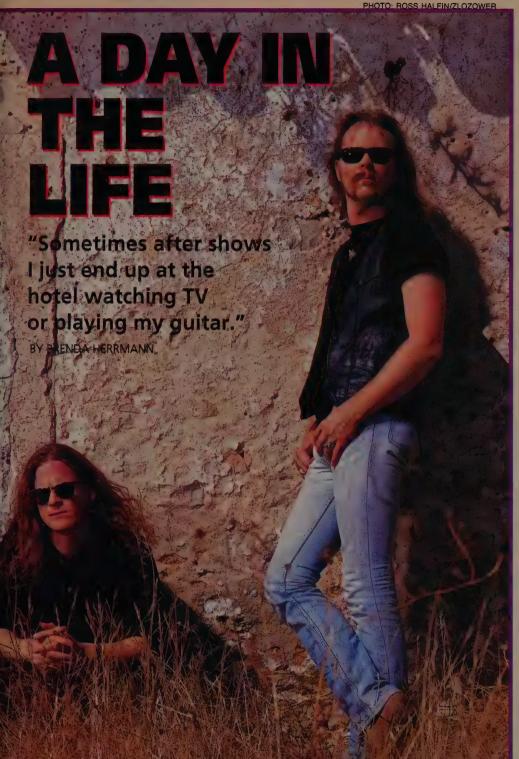
eating again and drinking the obligatory post-show beers. After two hours of this, the four attend another meet-ngreet, this one in a private arena room where fans have waited for three hours. There the guys sign autographs, ask fans how they liked the show and, on many nights, do a few video intereviews for a documentary they are filming about this tour.

Around 3 a.m. the quartet is driven to the hotel where they find their rooms already filled with their luggage and, in Hammett's case, a guitar and practice amplifier.

"Sometimes I end up watching TV or a movie and falling asleep," Hammett says. "When we are in some cities, we go out to clubs but here we are kind of limited. Believe it or not, a lot of times I play quitar."

play guitar."

This time around, Hammett and Ulrich say the band is drinking quite a bit less than on previous tours. "Last tour (1989), we drank after every gig. We always did," Hammett somehow recalls.



"And at the beginning of this tour, I guess I would get drunk five or six times a week. Now that we've been out for a while, we're more spontaneous. For the most part it doesn't happen as much. We learned a lot from our first tour—we look back and say, 'Did we actually do that?"

Not that they've entirely learned a lesson. Hammett recalls that only a few weeks earlier in a Memphis bar, he almost got into a fistfight with a huge man who was wearing a David Duke T-

shirt. "I went up to him and said, pointing to his shirt, 'That guy is an idiot and you're an asshole.' He came at me saying something about how he didn't care if I was a musician, he was gonna kick my ass." According to Hammett, the band's beefy security man stepped between them before any punches were thrown. "He was a big guy," Hammett says, "but I wasn't scared. I was too drunk to be scared."

This night in Illinois, however, precedes a day off for the band—meaning that an aftershow party is inevitable. Hetfield doesn't like to drink too much if he has to perform later that day and Ulrich says he drinks at the parties mainly as "a social thing."

Additionally, with a rigorous schedule of about four shows per week—about I2 hours of playing and another I5 or more of travel, and at least I0 of promotion—the band "can't afford to get out of it," Hammett says. There are also days set aside for video shoots and special events such as performing at the Grammy's or other music shows.

On this particular eve, Hammett is wrapping up a phone call to his mom so he can do a press interview. Newsted is worn from traveling from Carbondale on the bus rather than the plane and is also saving his voice as he is now singing several numbers during the show. Ulrich is fresh off a long interview with an area radio station and has to make dozens of business-related phone calls to sort out a scheduling problem, and Hetfield is trying to locate a lost quest list and is covering for Uirich at the meet-n-greet.

"We've been on tour for eight months and we're all starting to feel it," Hammett says. "We start talking about home (California) a lot.

"It gets old—not having your own kitchens, strangers knocking on your door wanting to make up your room, problems with room service, not having my cat or my girlfriend around. I'm starting to miss the domestic life."

Hammett and the others enjoy meeting the fans—and spend much of their unscheduled time doing so at the hotel or in restaurants. Typically, they sign autographs graciously but, says Hammett, "I hate to be gawked at when I'm in a bad mood. I don't feel like a

nice person. And I hate it when people ask stupid questions like 'Are you Kirk Hammett?' or the other night a person asked if Slash and I were brothers. Duh!"

After becoming so successful without even trying to be commercial, Hammett also feels exploited by the music industry. "All these shows, the Grammys and stuff, they want us to perform for them but they really don't understand us. We're just the token dangerous band there to add an edge to their program."



ruperstars do not emerge from North Dakota. Think about it. Johnny Carson came from Nebraska, and Cheap Trick hails from Illinois, but very few people of any international significance have ever emerged from North Dakota. Not until Mitch Malloy came along anyway. For those of you who have yet to have your musical existence altered by Mitch, let it be known that he's vying to be the next Bon Jovi. His self-titled debut album has a radio-friendly rock charm that could finally put North Dakota into the Birthplace Of Famous People reference book.

"I'm not the only celebrity from North Dakota," Mitch smiles. Mitch always smiles, probably because he has great teeth. "There's a boxer named Virgil Hill who was the light heavyweight champ. It could be fun to do a show with Virgil. We could do it at Bismark Civic Center which is the biggest arena in North Dako-

aspiring rock god was singing in a church choir. He formed his first band when he hit twelve, molding his tunes after groups like Cheap Trick, Bad Company, ZZ Top, Heart and Aerosmith. "I always knew what I wanted to do," concedes Mitch. "There was no question in my mind."

Upon graduating high school, Mitch hightailed it out of North Dakota, a place "Nobody knows anything about," to attend the Cornish Institute of Allied Arts in Seattle." "I figured, Seattle's not such a big city, it won't be as much of a culture shock." Mitch spent the next nine

my record contact."

The recording contract came after Mitch had been gigging around New York for what seemed an eternity. "For so long you're just plodding along, and you don't see any forward movement in your career. And you're just wondering when is this going to happen?" recalls Mitch.

When it happened for Mitch it happened fast. Once he got signed, RCA helped him develop his range of musical ability. "I knew I had a gift for songwriting," he admits. "Working with Mark Ribler and Desmond Child reaffirmed

that for me. Through them I saw that I I was doing it right."

The result is Mitch Malloy, an impressive collection of ten tunes produced by Sir Arthur Payson featuring Mitch and an array of talented backup musicians. Thanks to the album, when Mitch now returns to North Dakota,



#### North Dakota Rocker Takes Aim At The Big Time With Debut Disc.

ta. He could fight, and then I'd do a concert."

Mitch's unbridled enthusiasm and unpretentious behavior marks him as being from Middle America. Although he's so handsome he turns heads when he enters a room, he's got none of that L.A. "I'm gorgeous" arrogance. "My voice is a lot more important than my hair." he insists.

His sense of humor is bright and upbeat lacking any of that New York City cynicism. If you tell him that he's got all of the characteristics that will make him a success, he'll says, "Don't say that, my head will start swelling."

The music on **Mitch Malloy** reflects his positive attitude and shows a wide range of musical versatility. From the Cherokee attack wails of *Problem Child* to the subtle croon of the ballad *Our Love Will Never Die* there is diversity in Mitch's style to rival anyone on today's rock scene. "There are two different sides of me," he confesses. "The mellow guy with the acoustic guitar and the raging banshee that likes to rock."

Mitch was first transformed by the rock and roll syndrome when he was a child in the bustling metropolis of Dickinson, North Dakota. As the youngest of six kids, he was exposed to tunes by The Beatles, Donovan and Iron Butterfly virtually before he could crawl out of his crib. At six years old, the

months "learning how to sing properly. Then it was 'See ya! I'm out of here.'"

Instead of heading off to the flash and glam of Los Angeles, Mitch headed back to the heartland. Back in Dickinson he worked in a local record store accumulating enough cash to buy a Volkswagen van. "I threw all my guitars and amps in there and took off for New Jersey," Mitch states. Unless you're Bruce Springsteen or Jon Bon Jovi, New Jersey is not exactly considered the rock and roll center of the universe. But Mitch had a buddy back there—a songwriter named Tim Wheeler.

With Tim's musical assistance, they put together a demo, which among other things included the semi-autobiographical tune Mirror Mirror, a vision of Mitch's past and the problems he encountered from his family when he told them he wanted to be a musician. Mitch figured his father, an Irishman named Harry who was a saxophone player as a kid, could relate. But these days Harry's a federal judge, and those nights of smoke-filled bars and intimate parties are long forgotten. Music "wasn't something he saw in the future for his kids," Mitch relates. Mom Lorraine, who's of Norwegian descent, was seeking family harmony so she sided with dad. They didn't accept the fact that Mitch was actually going to be a musician and leave North Dakota for good "until they saw

BY JODI SUMMERS

he's treated like visiting royalty.

"Every radio station I went into, there were lights, cameras, press, it was incredible," Mitch raves. "I'd be live on the radio and listeners would phone in. Kids would call in and go, 'How did you do it? I want to do what you're doing.' My advice to them is 'Leave! Get out of Dickinson!'"

Mitch lets out a chuckle. Now that he's been all over the United States he understands the cross cultural phenomenon that exists in this country, and that you have to be in a place where things are happening in order to make things happen for yourself. "You know," he smiles. "A big move in North Dakota is from Dickinson to Fargo. I talk to my friends, they're like, 'I'm going to Fargo when I graduate.' And it's like, 'Wow! Hold me back.'"

While Mitch's buddies are still in school or working as civil engineers, Mitch is out there crossing state lines, making things happen for his debut album, and he's amazed by the positive feedback he's getting. "After so long of nothing happening, people all over the country are responding and starting to talk about me; it's unbelievable, it's fantastic. I can't wait to see what the future holds."

Who knows, Mitch may even make North Dakota a cool place to be from.

## LIVE ON STAGE

## UGLYKIPTE

Ugly Kid Joe established themselves as one of the freshest young bands on the rock scene. Their live shows, in particular, capture the energy that vocalist Whitfield Crane, guitarists Klaus Eichstadt and Roger Lahr (who recently left the band), drummer Mark Davis and bassist Cordell Crockett feel is the essential ingredient in this California unit's rise to fame. Here's a taste of that energy, as is present with Ugly Kid Joe, live on stage.

Klaus Eichstadt co-wrote the band's recent smash, Everything About You.

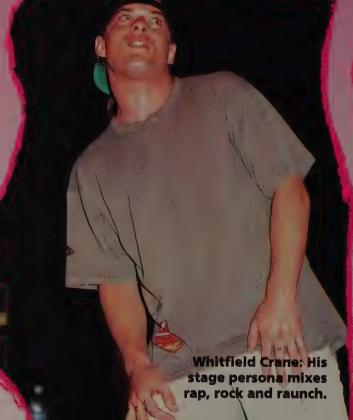


PHOTO: JEFREY MAY'ER



#### THE OLD: C.C. DEVILLE

ink hair. All Poison's problems started when former guitarist C.C. DeVille dyed his hair pink. You see, C.C.'s defiant pink hair was as much of a surprise to bandmates Bret Michaels, Bobby Dall and Rikki Rockett as it was to the 50 million people who tuned into the MTV Music Awards last September.

The whole week before Poison were rehearsing the two hits they were per-

forming, *Unskinny Bop* and *Talk Dirty To Me*, C.C. was blond until the morning of the performance. C.C. had been planning a coup all along. He had been talking with trusted friends about dying his hair just "because he wanted to."

"We discussed what the rest of the band would say," notes a member of C.C.'s entourage. "But C.C. had decided that it didn't matter. He

again. I'm disgusted. I loved it for what it was, but it's not happening anymore."

If you saw Poison's last road jaunt — you understand where C.C. was coming from. That magic that Poison had onstage had dissolved into a cacophony of noise. There was no hunger to succeed. As well, the brotherly affection that had existed between the members of Poison during the albums Look What The Cat Dragged In and Open Up And Say...

Ahhi had disappeared.

As well, C.C.'s ego was wounded. Poison's "million dollar chord man" did a lot of the work, and didn't get a lot of credit. It wasn't the money with C.C., it's just that no one was patting him on the back saying, "Hey, great songs." C.C. wanted to let them know his discontent by waving his flag of pink hair.

The afternoon of the awards show, when the TV lights went on, and C.C.'s limousine pulled up to the

limousine pulled up to the Shrine Auditorium, C.C. had died his hair pink. He looked like a troli.

According to our source, "That was C.C. telling the rest of the band, 'This is who I am. If you don't like

OLD

#### C.C.'s Gone, But New Guy Richie Kotzen

said, 'I don't care if I ever play in this band C.C. DeVille: The pink hair has now turned blue.

it, tell me now so I don't have to waste anymore time with you, and I won't have to waste your time either."

The next day Bobby approached C.C. and ominously stated, "We have to talk." He declared that C.C.'s drug problem was "way out of hand." C.C. countered by looking at Bobby in amazement. Bobby had only just gone into detox after the Flesh And Blood tour. He'd been clean a mere three months.

C.C. had been known to dabble in various toxic chemicals and he hung with a fast crowd which included the infamous comedian Sam Kinison, who tragically died last April. Although C.C. was into the late night thing, he said it hadn't affected his songwriting. When Poison were last out on tour, after the gigs, the rest of the group would crash, but C.C. would stay up and write.

C.C. found out that bandmates had been saying things behind his back. In defiance, his lust for excess grew. The band sent C.C. to detox. His heart wasn't in it

Now free of Poison, C.C. is putting a new band together and had temporarily dubbed them the C.C. DeVille Experience. He's been jamming with L.A. musicians, including ex-Dio bassist Jimmy Bain. Of course, being the prolific beast he is, he's already got a dearth of new material together. As far as toxics to, C.C. hasn't cleaned up, and isn't looking to, which has prompted rockers like Joe Elliott to declare "C.C. DeVille looks like he's on his way out."

C.C. should look at reformed rockers like the guys in Motley Crue and Aerosmith. "If it didn't work for the rest of them, it's not going to work for you," states our source. "They've got to look in the mirror and say, 'This is where I'm at, this is what's going on.' You can't survive and succeed unless you're in touch with yourself."

PHOTO: LYNN MCAFEE/PHOTOFEATURES

#### THE NEW: RICHIE KOTZEN

he last project Richie Kotzen did before joining Poison was doing vocals and guitar on two tracks on the star-studded L.A. Blues Authority album project. When the record was done, Richie was a very talented, but relatively unknown guitarist/vocalist appearing among the likes of Lynch Mob's fret meister George Lynch, Ozzy Osbourne's guitarist Zakk Wylde, David Lee Roth's drummer Gregg Bissonette, and other rock notables.

"Of all the people involved with this project, Glenn Hughes is someone I would have loved to have met," confesses Richie.

Richie Kotzen has been under musi-



### IN WITH THE NEW

#### Seems Ready To Fill The Void. BY JODI SUMMERS

cal contract with Mike Varney and Shrapnel Records since he was 17 years old. "Richie began sending me tapes before he was sixteen," Varney said. "By the time he hit seventeen, I had a feeling he was really on to something. So I signed him and we did three

He eventually got so great on vocals that a lot of people liked his vocals as much as his guitar playing. He's one of the better singers I've heard."

Word of Richie's talent circulated around Hollywood. In the meantime, Poison, having canceled the rest of their

ed 16 months, and with the rapidity that they put out the Flesh And Blood album and went on tour, they were basically fried. All of a sudden, free time turned into time having to be spent finding a new guitar player.

The word circulated around L.A. and auditions were held. Varney referred his protege, Richie Kotzen, a/k/a Richard Kowalski. Being a supreme guitarist and a strong background vocalist, he quickly went all the way up to the semi-finals. Poison spent a couple of weeks deciding

between Richie and master fretman Blues Saraceno. Richie was the one who clicked. "Bobby loves him, they get along cool," noted a band friend. "They don't know how musically he's going to work out. Richie's got to fill a big gap there."

In early March it was leaked that Poison had chosen their replacement. Poison chose Richie because he could sing, play guitar, and was reputed to be a gifted songwriter. "Richie's a very talented songwriter," insists Varney.

Those in the know say Richie's writing style is based in traditional American rock and roll, and that his addition will give Poison "a moré bluesy, more intense feel and that the music will become "more complicat-

become "more complicated" than the simple ballads like Every Rose Has It's Thorn and Something To Believe In.

Having faith in this new musical situation, and that Richie's wealth of material would fill Poison's needs, the group went to work on their next studio effort in May and are anticipating an autumn release. Their millions of fans around the world are anxiously awaiting the results.



While waiting for Poison to get back on the road, vocalist Bret Michaels (right) Jams with his bud, Van Halen frontman Sammy Hagar.

records together."

After seeing Richie play live, Varney decided that Richie should be a lead singer. "I encouraged him to try and develop as a lead singer," notes Varney.

Flesh And Blood tour due to the fact that Bret's voice was shot, were looking forward to some time off. You see, they had never really recovered from the Open Up And Say...Ahh! tour that last-

## IRONI MADEN

#### METAL IS THEIR BUSINESS

ror many fans, Iron Maiden remain the seminal heavy metal band. A dozen years and ten albums into their illustrious history, the Maiden Metal Machine has remained a constant in the everchanging metal spectrum, delivering album after album of hard-hitting, nononsense material that has established their reputation as a band against which all comers must be measured. But recent years haven't been particularly kind to Iron Maiden. Their 1990 release, No Prayer For The Dying, while attaining gold sales status, ranks among the band's least successful ventures, and the U.S. tour that came in that album's wake had more than its share of fans disguised as empty seats. Some long-time observers of the hard rock world began to whisper that Maiden had lost some of their steam; that a new generation of younger, hungrier bands had come along to wrest the metal crown from atop the heads of vocalist Bruce Dickinson, bassist Steve Harris, drummer Nicko McBrain and guitarists Dave Murray and Janick Gers. That

"There is a very dark attitude to every aspect of this album."

BY WINSTON CUMMINGS



PHOTO: ANDRE CSILLAG/PHOTOFEATURES

was all Iron Maiden needed to hear.

At the completion of their last tour, the band took some time off to both ponder their fate and recharge their batteries. As a result, when they returned to the recording studio late last year, it was with a redefined commitment and sense of purpose. The results, as shown on the band's new album, Fear Of The Dark, prove that while Maiden is indeed no longer a young pup on the metal scene, you can indeed teach this old dog a few new tricks.

"To me this is by far the best Iron Maiden album ever," Dickinson said. "I'm not one to say things like that unless I really mean it. What we've done this time is take the various musical elements that have always been at the heart of Iron Maiden and keep that intact. But then we've gone out of our way to upgrade everything else associated with making an album. This is the '90s, and a band must

take advantage of every bit of new technology to make sure they have the best sound possible. That's the big difference. We built our own studio for this album, with a 32track digital board. And while we've still used the same producer (Martin Birch) who's been with us for years, he's just come up with new ideas that are totally amazing. This is a very modern sounding record—and that's just what we were looking to create."

"We've changed a bit in terms of our lyrics, as well," he added. "As our fans know, many of our songs through-

been based on historical themes, or books or movies that have influenced us. In fact, there's not one song on **Fear Of The Dark**, that's like that at all. This time the material centers more on what's going on in the world around us. About the only song that even touches on history is *Afraid To Shoot Strangers*, which is about the Gulf War. It's about what's going through a soldier's mind as he's lying out in the desert getting prepared for battle. He doesn't want to kill, but he knows he may

have to if he wants to stay alive. "
Perhaps a more representative song on Fear Of The Dark is the album's first single and video, Be Quick Or Be Dead, the tale of modern day pirates; corporate raiders like Ivan Boesky, and the wicked lessons they're teaching the world. When asked to talk about the track, the everactive Dickinson seemed to light up, sensing the opportunity to sink his teeth into a

subject that's obviously near and dear to his heart.

"That song isn't just about someone like Boesky," he said with a gleam in his eye. "It's about all of them—all the people who are supposedly running our world, the politicians, the financial leaders, the media giants like Robert Maxwell—all the leaders we're supposed to admire. We're finding out in a hurry that they're far from the admirable people we may have thought they were. They're assholes! The song is a message to kids out there saying not only to watch out for those people, but that you have to be quicker than they are if you want to succeed—otherwise you'll end up dead."

Certainly that's far from an up-beat message. But it's a tone that's echoed on a number of Fear Of The Dark's songs. Titles such as Chains Of Misery, Judas Be My Guide and Fear Is The Key provide the record with a dark, foreboding quality that

developed. Judas is always whispering things in your ear like, 'Why bother being a nice guy?' It seems like the bad guys end up with the money and the success."

"As far as the cover goes, it reflects the nasty attitude some of the songs present," he added. "It wouldn't be an Iron Maiden album without Eddie, but some people felt he may have grown soft over the years. We wanted to give him back the edge he had on the very early Iron Maiden albums. Eddie has gotten himself back in shape for the '90s. This is truly a disgusting album cover, the kind of thing that'll give you nightmares if you look at it right before going to sleep. It's nasty... just the way it should be."

With their new album out, the band's thoughts now return to the road, a place where they encountered some problems the last time around. This time, however, the Maiden men think they're more primed and ready than ever before. Why,



TO: ANNAMARIA DISANTO

Dickinson admits the band is quite pleased about. Even the album's cover, featuring Maiden's ever-present mascot, Eddie, is far scarier and more shocking than anything the band has presented in years. Again, Eddie's transformation into an even more hideous creature than before is another step in the band's over-all plan for the '90s.

"There is a very dark attitude to every aspect of this record," Dickinson said. "The song Chains Of Misery can deal with many things, but to me it's about interpersonal relationships. I know many people who just seem intent in messing their lives up for no apparent reason. They do it just to hurt themselves or just to prove that they're bad guys. Judas Be My Guide carries on in a similar theme; if you're very selfish, and always want to get your own way, you'll probably end up being very successful in the kind of world we've

you may ask? Well, in addition to an exciting new album's worth of material to play, Dickinson believes this version of Maiden is by far the band's strongest touring line-up ever. With Gers having replaced long-time guitarist Adrian Smith prior to the band's last album and tour, Dickinson feels Maiden's current roster can rock louder and longer than ever before.

"This is going to be the definitive Iron Maiden tour," he said. "The lineup we have now is the lineup we should have had for the last ten years! I think even people who have seen us many times over the years are going to be totally blown away when they see us on stage this time. I'm sure we'll have a great stage production, but the most important thing will be that the men playing the music on stage will be totally committed to putting on the best metal show those fans have ever seen."



#### Hit Parader Introduces Its New **Alternative Metal Column! BY JEFF**

Greetings to all you hard-rockin', slam-dancin', metal-thrashing mad crazies, and welcome to the first installment of *Over The Edge*, Hit Parader's new monthly column in which we present to you the latest in cutting-edge music. Each month, O.T.E. will introduce you to those bands who lie somewhere off the beaten path—those innovative outfits who aren't following trends but setting new ones. While some of these bands may be unfamiliar to you now, take note anyway-they are the next generation of music; the wave of the future.

AS THE NATION'S spotlight on Seattle (birth place of Nirvana, Pearl Jam, Soundgarden and Alice In Chains) continues to burn brighter than a thousand suns, newer bands are being pulled from the city's rainy shadows and thrust into the light. One band currently upholding Seattle's reputation for producing great music is Willard, whose gargantuan style of pummeling sludge metal can be heard on their full-length debut, Steel Mill.

"it's dirge rock," says Willard guitarist Mark Spiders. "Big, heavy, ugly rock. We set out to make the heaviest album ever made in Seattle, and I think we've

done that.'

While Willard's sound is deeply rooted in the early, grinding-metal style of groups like Black Sabbath and Budgie, their approach has also been honed by late seventies/earlyeighties alternative music.

"Classic metal's been done so much, there's really nothing else you can do with it. I think we have kind of a crossover audience, because metal people can get into us, as can the people into more alternative stuff. Our music definitely isn't metal, but it isn't alternative pop either."

FROM THE WET-LANDS of Seattle we now head southwest, to the simmering sands of Flori-

da-breeding ground for the finest in American death metal. The musical savagery created by such death metal veterans as Morbid Angel, Death, and Obituary has made their genre the most extreme of stylistic categories; and one of the most dominant forces in the metal underground. With their latest mini-album, Inhuman Condition, Florida's Massacre bridges the gap between modern-day death metal and the music's origins. Not only did Massacre record a version of the **Venom** classic, *War* Head but they also handed lead vocal/bass duties over to Venom's legendary throat, Cronos—quite possibly the single-most influential vocalist in death metal history.

"We did War Head because it's one of Venom's most powerful songs—right in your face," explains Massacre guitarist Rick Rozz. Conrad (Cronos' real name) was very professional about the whole thing. He did almost everything in one take; and even after all these years, he sounded just amazing—he's still got it when he needs it."

**DEATH METAL BANDS** with styles targeted to a specific audience, like Massacre, have little difficulty accepting the genreclassifications. But, with some bands, categorization isn't so black-and-white. Take the guitar-belching chunk of White Zombie, one of New York City's grimiest, grungiest, most obnoxious outfits-and one who, with their current La Sexorcisto: Devil Music Vol. I album, almost defies musical groupings.

"Right now there seems to be a new scene that consists of all those bands who never fit anywhere---bands like us, Primus, Soundgarden, and **Prong**," says the group's chief ghoul, Rob Zombie. "These are real bands—not bands who got signed to a major label after one show. I think a lot of those younger bands will be a big influence on other bands down the line because they're all so strong at what they do-and none of them are trendy.

Like Seattle and Florida, the bump n' grind of New York City also seems to produce a certain aura around its musical residents: a shoot-first-ask-questions-later type of spunk that drives such Manhattan monsters as White Zombie.

'It seems that New York bands always have this rotten attitude, whether they



death metal and the music's origins,





White Zombie: One of New York City's grimiest, grungiest, most obnoxious outfits.

want it or not," explains Rob. "People in New York are so pissed off, loud, shorttempered and grouchy 24 hours a day; and in L.A., everybody is so happy and laid back. And I think that comes across in the music. Jane's addiction are so L.A., and you really wouldn't get that in New York.

PHOTO: KRISTIN CALLAHAN

MAYBE NOT, BUT there are exceptions to every rule. Case in point, The Beautiful—New York City's mystical, headtrippin' alternative rock act who frequently grin-and-bear comparisons to the nowdefunct Jane's Addiction.

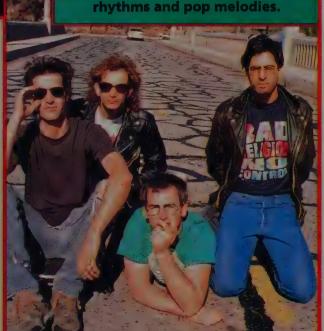
"It breaks my heart but all we ever seem to get compared to is Jane's Addiction," admits Beautiful guitarist/vocalist Jonathan H. Lacey. "I guess that comparison makes more sense than anything else, but I think it's more of a philosophical thing than musical. We're trying to make music that sounds very big, as opposed to concentrating on just a rock format. There's also a great sense of melody in our music-more melodic parts as opposed to solos and leads, which is similar to Jane's Addiction and The Cure. But I do get upset when people compare us to Jane's, I mean, that's okay to use as a starting point but let's not end there."

Fair enough. While Storybook, The Beautiful's second record (first fulllength), does rely heavily on ethereal, Jane's Addiction-like psychedelia, the band also takes their music to further extremes than did J.A.—successfully ping-ponging between somber, acoustic airiness, and heavier, more ballsout hard rock.

"I'd say we're rock taken to the next level," says Jonathan. "It's very difficult for us to describe our music, and we don't want that to come across like we're saving. 'Oh, it's nothing like you've ever heard.' It's just that we all come from different places and all listen to different music, and all of that goes into our sound."

WITH PUNK-EDGED outfits like Nirvana, the Rollins Band and Public Image Ltd. currently enjoying mainstream attention, it appears as though punkified pop music is making a significant comeback. Add to the list Bad Religion, whose fifth album, Generator employs early-80s aggressive punk rhythms and modern-day pop melodies with a heavy concentration on poignant lyrics.

"Traditionally, our lyrics have been a little overblown or intellectual," explains Bad Religion guitarist Brett Gurewitz. "This time I tried to maintain relevance, but also bring the language down to earth-and deal with things that are a bit closer to home. There's a song called Two Babies In The Dark, which is essentially about babies having babies. Heaven Is Falling is an anti-war folk song, done in our own balls-to-the wall style. It's about a soldier becoming very disillusioned, which was inspired by the Gulf War; although it could apply to any conflict. Atomic Garden deals with the end of the Cold War and Only Entertainment is basically a critique of the news media in the United States. For the most part, the news media is out to sell commercials, and if you want to extract any real information from it, you'd better be able to read between the lines. I mean it's only entertainment."



Generator, employs aggressive punk



## PHOTO: ANNAMIARIA DISANTI

## SIEELDERRI

#### Connecticut Metal Men Roar Back With Tangled In Reins

BY ANDY SECHER

teelheart was one of the surprise success stories of 1991. Almost a year after their self-titled debut album was released (and almost forgotten), the single Never Let You Go rocketed to the top of the charts, establishing this Connecticut-based quintet as a band with one of the most unique sounds in the metal domain. Thanks to the incredible vocal dynamics of Mike Matijevic, whose three octave range was put to full use on that smash single, Steelheart ral-lied from the precipice of instant obscurity to see their debut disc go gold. Now Matijevic, guitarists Chris Risola and Frank Di Costanzo, drummer John Fowler and bassist James Ward have returned with Tangled In Reins, an album that Matijevic, for one, hopes show Steelheart's new-found maturity and self-confidence.

Hit Parader: There must have been times, prior to the release of Never Let You Go, when you wondered if your first album would ever succeed.

Mike Matijevic: No kidding! There were plenty of times when I just sat there wondering to myself what was happening. I was beginning to believe that the album was over and that we'd better get our act together so we could do a second record. But then the single just went crazy. It was kind of unexpected. It caught us by surprise, but once we saw what was happening, we got with the program.

HP: Does this record pick up where the last one left off?

MM: Not really. This time we really got to do what we wanted to do. On the first album our producer really dictated what we were doing, and we were too stupid and too new at it to really question what was going on. This time we took a lot more control! co-produced this album from start to finish. It's much more raw—it's angrier. I think the energy on Tangled In Reins is a lot more like our live show. The first album was too polished and too restrained.

HP: There's no title song on the album. Is there any special significance to the title, Tangled In Reins?

MM: It has to do with the feeling on the whole record. I think that title kind of

sums up my life, and the life of a lot of other people I know. The songs will hit home with people because they touch on things that everyone can relate to. We're all tangled up with life—tangled in the reins of life—and the songs deal with that.

HP: Give us a couple of song titles and how they tie into that "tangled" theme.

MM: I don't want people to think this is a very dark, brooding album, because if anything it's the exact opposite. It's much more up-beat than the first record was. We have songs like Loaded Mother, Sticky Side Up and Late For The Party which by name alone give you an idea that this is a good-time rock and roll record. There's one called Love 'Em And I'm Gone that's probably gonna end up

#### "This album is much more raw—it's angrier."

gettin' me arrested. It's pretty dirty. But there's so much energy in every song that they all tend to blend together into one great album—at least I hope the people think it's great.

**HP:** A second album is often a very difficult record for a band to make because you suddenly are working with time pressures you've never had before. Was that true with Steelheart?

MM: Yeah, that's very true. We were a band that played in clubs in and around Connecticut for years, and we had the chance to really work on our songs. This time, you get off the road and the record label says they expect you to be in the studio making a new album in three months. That's pressure! I think we handled it very well. But a band at our level is in a strange position because we're big enough for the label to want us to work fast, but we're no where near big enough to tell 'em that we want to work at our own speed. Then when you go \$75,000 over budget, you know you'll be feeling some more heat from the label.

HP: Did you go that far over budget?
MM: Yeah. That's not really that much in this business. A band like Def Leppard will spend a year in the studio and spend

millions. But then they sell millions and make everyone a lot of money. For us, going over budget put us in a big financial hole, Now it's up to us to climb out.

**HP:** Did you spend the money you earned from the first record on any rock star extravagances?

MM: (Laughing) First off, I've never been turned on by that rock star crap. Give me a nice place to live with a good studio in it, and I'll be very happy. If I ever make money from this business, that's where it'll go. A band spends so much time in the studio-at at least \$100 an hourthat a home studio is probably the best investment a serious musician can make. But let me tell you something, we still haven't made money. You've got to sell a million records to really recoup the money the record label has put into your band. There's recording budgets, video budgets, tour support. It really adds up, People who think everyone in a band makes money is crazy! Only the guys in the very successful groups see a dime.

**HP:** What's the most memorable thing that's happened to you over the last year?

MM: Well, there are two ways of answering that. On the good side, I remember when I first saw Never Let You Go on MTV. That was really a thrill—a real sense of accomplishment. On the other hand, the most memorable thing was probably when I split my pants on stage right at the end of Never Let You Go, and I wasn't wearing any underwear. I did one of those back bends at the very end of the song, and the front of my pants just ripped. The people in the front rows got quite an unexpected view. That was very memorable.

HP: What's your aspiration for Tangled In Reins?

MM: I'd like it to do better than the first record because it's a better record. It's a record where the whole band is in the spotlight—not just me. My voice drew a lot of attention last time, and that's great, but everyone should get that kind of attention this time around. I'm very excited for Steelheart. We've grown up, and we just hope the fans like this record as much as we do.

## \* SHOOTING STARS \*

#### **BLACK CAT BONE**

Plack Cat Bone like to call their unique brand of rock and roll "progressive, psycho-bluesic." Most fans who hear it will just call it good-time music. Steeped in influences such as Kiss, Led Zeppelin and Jimi Hendrix, (with a touch of pop and country thrown in for good measure), this eclectic trio from Lexington, Kentucky is virtually impossible to categorize. Fronted by guitarist/vocalist David Angstrom and drummer Jon McGee, on their debut album, Truth, Black Cat Bone show that rock and roll truly knows no artistic bounds.

"I guess you could say we're kind of like a hillbilly Led Zeppelin," Angstrom explained. "There's all sorts of influences floating around

there, but those influences have been added to."

David and Jon were boyhood friends who shared a love of guitars and girls. Their love of classic rock was inspired by Jon's stepfather, Greg Martin, a member of the Kentucky HeadHunters. Drawing on this rich musical tradition, the band (then called Skinny Bones) hit the club circuit, soon adding bassist Mark Hendricks and forming their own record label, Coda, which released the first version of **Truth**. Late in 1991, however, a major label stepped in and signed the band, deciding to release a re-mixed version of **Truth** to kick off their new deal<sub>2</sub>

"Most big labels always wanted to come in and change our sound and change the way we looked," Angstrom said. "That didn't interest us. When we finally found people who liked us for who we were, we signed."

#### WILDSIDE

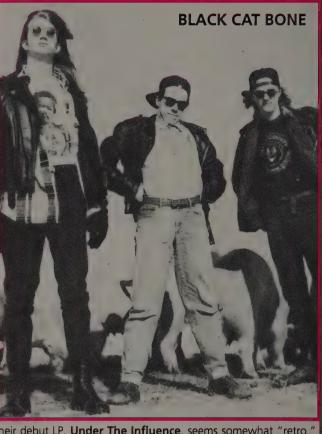
Take every element that made the West Coast metal movement of the mid-'80s smoke, add a healthy dose of '90s know-how and what you'll end up with is Wildside, a band that's as down n' dirty, fun and funky as any hard rockin' unit that's hit the scene in a long time. At a time when the sonic thrashings of the Seattle Scene are

dominating the metal airwaves, the music presented by Wildside on their debut LP, **Under The Influence**, seems somewhat "retro." But vocalist Drew Hannah, guitarists Brent Woods and Benny Rhynedance, drummer Jimmy D. and bassist Marc Simon attack such songs as *Hang On Lucy* and *How Many Lies* with an energy and passion that makes their sound as hip as anything else in today's rock market.

"This band has a real simple philosophy," Woods said. "We want to go everywhere and accomplish everything we can, musically. We have a special combination of personalities in this band that's the key to our sound. We're five brothers, each totally different, who come together as one unit to make a really strong statement."

While Wildside in many respects, seem to be the quintessential L.A. band, the group actually began in Seattle where L.A. native Hannah hooked up with Rhynedance and the wild pair hit the local club circuit under the name The Young Gunns. Despite the Emerald





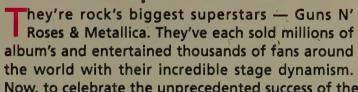
rounded out and Wildside was born. After four years of trial and error—during which they played with everyone from Guns N' Roses to Warrant—they finally landed a deal in 1990. They eventually went into the studio with noted producer Andy Johns (of Rolling Stones and Cinderella fame) and six months later emerged with **Under The Influence.** 

City's current rep, back in the

mid-'80s Seattle was no place for an original rock unit, so the move to L.A. was undertaken. Soon the band's lineup was

"Nobody could love the music more than us," Hannah said. "We live and breathe this stuff."

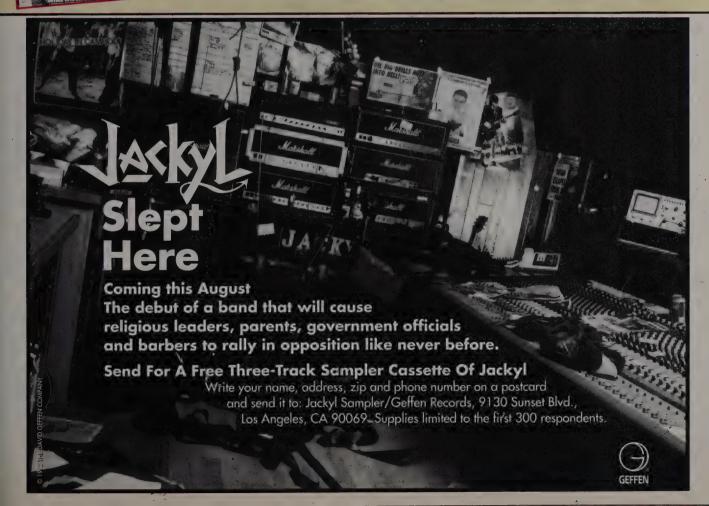
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#### LYNCH MOB

very tanned George Lynch, and a quite pale Anthony Esposito, left the coziness of their new home base of Phoenix, Arizona, for a few hectic days in New York, to promote the Lynch Mob's new self-titled album. While in the Big Apple, we got them to watch a few videos and give us their impressions. Both were quick to point out that they are "fed up with the present state of videos."

"Have you ever noticed that when you have a band where the guys are not so good looking, they have these beautiful women like you wouldn't ever see in real

life, and we're supposed to believe that they're supposed to be together?" asked Anthony.

#### Larger Than Life, Lita Ford

**George:** I'm waiting for her to do a Holiday Health Spa ad.

Anthony: She'll replace Sheena Easton. Lita's behind the fence too much; she's not like an ugly guy or anything.

George: We used to open for the Runaways. She was much larger then. She's been taking care of herself. I don't know, I've seen this before. I've been in this video, I've done it five or six times. Different band, same video, different setting. Instead of a stage, do it in a junkyard. A generic rock video.

#### Same Jane, Kix

**George:** These guys have been around so long, they have the respect of every musician, but they still haven't broken big. Is this them trying to be the Black Crowes? **Anthony:** AC/DC.

**George:** They've always been that. Also like the Rolling Stones and the Small Faces.

**Anthony:** This is a good song. They are so tight. Looks like nobody came to the show; either that or they have energetic sound checks.

#### Swan Dive, Bullet Lavolta

Anthony: Looks like Tijuana. They have the same stage as Kix, a black and white floor. He's not my type of singer. There's a song in there somewhere. You want to take this one, George?

George: A spare little budget, but the director had an idea instead of sticking the

band up and not having a lot to say. The imagery is cool. I like the videos that create atmosphere like this as opposed to storyline videos. I like watching videos like this as opposed to the Kix video. I like the band.

**Anthony:** Yeah, but I don't know what the song is about.

**George:** But it's still an artistic representation of the song.

#### **Devils Nite Out,**

Mighty Mighty Bosstones

Anthony: Wow, they broke into ska. So they're a ska-metal band. That's insane, the mood swings from part to part, from ska to thrash. That's great.

#### Meltdown, Vinnie Moore

**Anthony:** I don't like songs without words. Instead of lip synch, they have to match the notes. Chords, what a concept.

**George:** Peace through guitars, sweeping his way to peace on earth. They should have shown everything but the band. Self-indulgent.

#### Bureaucrat of Flaccostreet, Urban Dance Squad

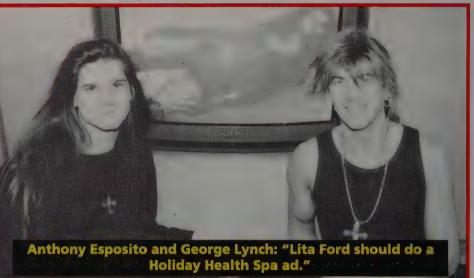
Anthony: Urban Dance Squad is cool. The camera idea is great, the world through a camera. The problem with this video is I don't know who's in the band and who's not. Plus, it's an integrated band, which makes it harder.

**George:** The guy with the briefcase is the lead singer.

Anthony: No, it's the guy with the camera. Cool groove, right up my alley. It was a good idea to put their previous well-known video in the computer screen.

#### I Believe In Me, The Scream

Anthony: Very Aerosmith to say the least. He's even got the mike down like



**George:** The younger bands have better videos because they grew up in the video generation. They imagine the video and the CD at the same time, whereas when we first started the video was an afterthought.

#### Dance Of The Dead, Corrosion of Conformity

Anthony: I saw this on Headbanger's Ball. It looks like Metallica's video for *One*. A lot of videos are going black and white. This is good. They're a good band. I like them. It's got a little Iron Maiden in it too. I don't want to see any more thrash.

**George:** I like the singer's mutton chomps.

#### Lack of Comprehension, Death

Anthony: I hope they didn't pay a lot of money for this video. Fast forward please.

Steven Tyler. Great groove.

George: Two guys were in Racer X, a technician band that didn't really make it. This is a complete turnaround; no guitar solos. When they were in Racer X, they found out what was important, instrumentation, and now they have everything they didn't have, songs and charisma. I don't like videos that are edited this fast. It's good to do this to a point to get people's attention, but not to lose continuity.

#### Tommy The Cat, Primus

Anthony: It's the coolest thing that they use Tom Waits in this video. It's great how they use milk at the bar because cats drink milk. They have possible Saturday morning cartoon follow-up. I'd rather see them than Hammerman or the New Kids cartoon.

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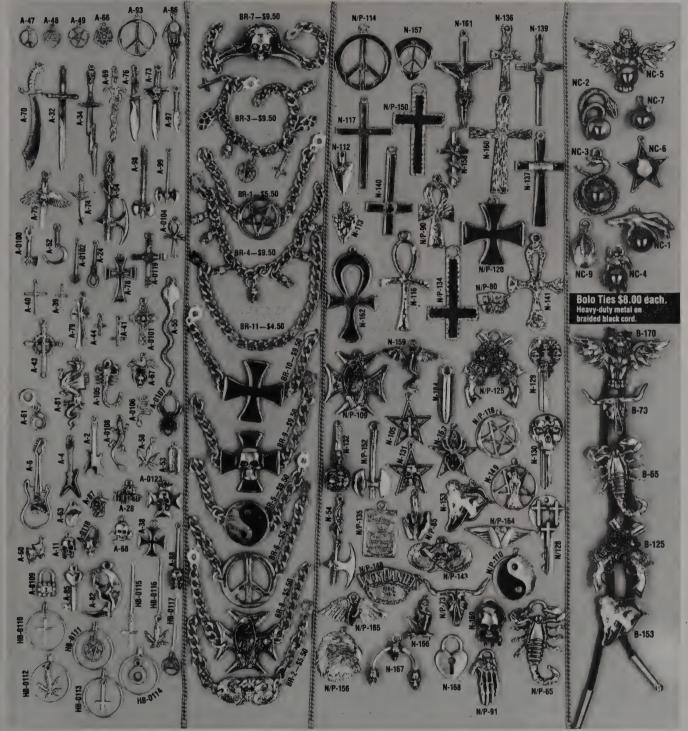
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Each month, Hit Parader delves behind the scenes to reveal the private lives of rock's biggest stars. This time around, we bring you Pantera's tough guy vocalist Philip Anselmo in this month's Hobby Shop.

# PANTERSELMO

Hit Parader: We hear you're a boxing fan

Philip Anselmo: Yeah, I am a big fan.

HP: How did you get into it?

PA: My family were fight fans. I don't know, it just attracted me right off the bat.

**HP:** How old were you when you first started watching boxing? **PA:** I was real young.

**HP:** Why boxing over baseball or football?

PA: I'm a big football fan too. I'm from New Orleans and we don't have a major league baseball team so it's tough to really get into baseball. So it was either football or the only other contact sports we have which are boxing or wrestling. So I chose the reality over the fiction.

**HP:** Did you ever want to be a boxer? **PA:** At one point, yeah, but music just took over.

HP: At what age was that? PA: Music was always there. Since I was seven years old I always wanted to be a rock star — and now I don't want to be a rock star. I just want to play in a band.

**HP:** Do you have a favorite boxer? **PA:** Well, Muhammad Ali was always the greatest. At the time, I didn't like Larry Holmes because I thought he was classless, but now I think Larry Holmes is prob-

ably the best boxer of my era so far. Favorite fighters... hmm... I loved Marvin Hagler, Sugar Ray Leonard, Roberto Duran.

HP: Do you think fights are fixed?

PA: No, I don't. Unless, like the Roy Jones Jr. thing in the '88 Olympics when he got chiseled out of his gold medal. That was fixed for sure. I've got this videotape called ESPN: Ten And Counting. They have this one match, I can't recall who the fighters were, but this one guy kept getting knocked down and the referee kept calling it slips and he clearly lost the fight but he got the decision in the end. You don't really see that in big fights. However, I will say that some of the professional, respected judges that they have these days are either too old and senile or they just need to reevaluate their judging because I can judge 50 times better than these fellas.

**HP:** Do you have time to watch fights? **PA:** Someone usually tapes them for me. I've got probably 3,000 fights on tape.

**HP:** You don't get sick of watching them? After all, you do know what the outcome is.

PA: No, no, no. You can always pick up technique. To watch a great fight is unlike anything else. I bring them on the road with me and I constantly watch them.

HP: Do you gain energy from watching

the tapes?

PA: Sure, yeah. See, boxing, for people who don't truly know about the sport, think it's two guys going in there and just throwing and landing punches. But it is an art, man. You take one guy off the street who weighs 250—300 pounds — total muscle man, bad ass — if he's never boxed a day in his life and you put him in against a 108 pound guy he'll get his ass kicked. It's an art, It's hard to do.

**HP:** Have you boxed?

PA: As a matter of fact I've been sparring for the past few months with a guy named Madd Maxx Hammer. He's the main DJ on Z-Rock and he spars like two or three times a week. We spar every time I come home. And I want to say this — I've been promising to send Craig from Agnostic Front my boxing list. The minute I have time I'll do it.

**HP:** So is sparring a good way to prepare for a performance?

**PA:** Yeah, it's a great workout. It's great for your arms.

**HP:** Do you almost feel like you're sparring when you're on stage?

PA: No, but you can apply the same principles because our shows are full of energy and they're packed full of power. To be focused and hard and aggressive the whole time is definitely something you can draw from ring work and boxing. You're in shape, breathing and working and pacing yourself and all that stuff.

**HP:** Have you ever seen tapes of yourself sparring?

PA: No. It would be kind of boring anyway, because sparring is a hard thing to do and you don't land as many punches as you would in a real fight. I'm still learning how to turn my waist and to put all my power behind my punch.

**HP:** If you were a professional boxer, who would you want to get in the ring with?

PA: Ooh. That's a tough one. If I was a pro boxer, I'd be a middleweight, so I guess... it's tough to say... I've got so much respect for these guys. They're murderers. I don't know if I'd want to be in the ring with any of them!

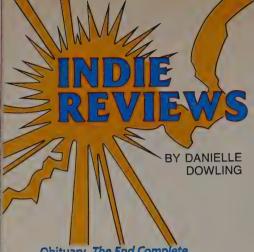
**PA:** That's their choice. People get messed up in any contact sport. You've got to think of it like that. Football players get knocked unconscious, they lose their knees and their legs, get paralyzed. Not just professionals either. High school kids have gotten paralyzed. It happens.

HP: What do you think about Mike Tyson going to jail?

PA: I think he's a criminal and a bad example. I think it's a shame because he could have been the greatest boxer of this era.

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Obituary, The End Complete

For some time it was a widely held belief that death metal had exhausted its musical avenues. Throughout the late '80s and early '90s the sunshine state of Florida gave birth to a plethora of "brutal" bands who couldn't get enough of growling and using the double bass drum to its fullest extent. After awhile it became tiresome to all but a few diehard fans since the vocabulary of the music seemed not to be expansive enough to carry it through the "passing fad" stage. Just when most people thought death metal was an overbeaten rotting corpse, Obituary kicks us all in the cranium with The End Complete. The seduction is absolutely indescribable. When listening to Killing Time and the title track you can't help but notice that there's a groove deeply imbedded in rhythmic onslaught. Death metal grooving? Impossible, and yet Obituary achieves just that. On Dead Silence, the group proves to be masters of switching from slow and heavy brutalizing to mercurial hellfire. The musical construction is so incredible you don't even seem to mind when the standard, cliche guitar stoking solo and vomitous vocalizing, which is at its best on The End of Life, are thrown in. This is Obituary's third release and on it, unlike its predecessor Cause of Death, there are no spooky samples to add a devilish flavor. This time the group proves they can aurally create a hellish landscape with guitars, bass, drums and vocals alone.

Rating: \*1

#### Green Magnet School, Blood Music

If the insane asylum had a lounge act, they would probably sound a lot like Green Magnet School. The Framingham, MAbased quintet's first full-length release, Blood Music, is a mind contortionist's dream come true. Vocalist Tim Shea goes on maniacal tirades—on Throb he rants: "Got to wonder," on Caldwell: "What gives you the right." His vocals are underscored by a triple-layered guitar sound. From the high-pitched menace of Ellipse, to the eerie threat of Package and the quirky, dark despondency of CO, the group proves to be brilliantly incapable of following the boring logic of standard rock and roll. Usually it's the big-name artists that take a

few years to record an album, while underground groups are quite prolific, releasing album after album in a short period of time due to budgetary constraints and the desire to make a name for themselves. Green Magnet School, however, took two years to record Blood Music, and it was worth the wait.

Rating:\*\*\*\*

#### Cows, Cunning Stunts

The Cows give new meaning to bovine brilliance. Their latest effort, Cunning Stunts, although not as strangely tasty as previous releases such as Daddy Has a Tale and Peacetika, the album has a few shining moments. Heave Ho blares loud and nasty like a good, garage punk ditty should, deliciously embellished by a strange horn layer. Vocalist Shannon Selberg is at his best on Mine and The Woman Inside; in the former he screeches "It's mine," like a demonicallypossessed child coveting his favorite toy,

Mixing the hip-hop/Euro-pop influence that was evident on their last release Slavestate with the gruesome sludge which was more prevalent on their debut Streetcleaner, the group is able to produce gems like Spite, which is deceptively upbeat, and Baby Blue Eyes, in which a Nintendo sample is buried deeply beneath layers of grunge. Monotremata is the most layered tune on **Pure** with more layers of filth than the earth's crust. But the tour de force on this album is final track Pure II. Clocking in at a hefty 20 minutes it is a brilliantly constructed opus of eerie sound effects that evoke images of a cavernous wasteland. Ah, the sweet suffering.

Rating: \*\*\*

#### Gwar, America Must Be Destroyed

Only G.G. Allin can best Gwar at the patently offensive game. The only differentiation between the two is when G.G. Allin says he embraces rape and destruction, he



and in the latter, he quacks the chorus "There's a woman inside of me" like Disco Duck giving birth to a wailing male whale. Walks Alone and Down Below groove like factory machines out of control as Kevin Rutmanis' bass and Norman Roger's drums reach a state of rhythmic bliss and Thor Eisentrager's guitar meanders an arpeggiotic realm of its own. There's a desire for the Cows to get a bit weirder than they do on Cunning Stunts, but even their standard issue is enjoyable.

Rating:

#### Godflesh, Pure

The latest from Godflesh is anything but Pure. Layering one hideous sound byte on top of the other, they create a world in which pain and pleasure are indivisible.

means it; for Gwar, on the other hand, it's all a joke. When they champion child abduction and pedophilia in Have You Seen Me?, no matter how tasteless it may seem, you can't help but chortle just a bit, especially since the topic is juxtaposed by vaudevillian lounge act music. Despite the debauchery that dominates most of the album's lyrical content, Gwar is also happy to contribute to society by calling for the death of Axl Rose in the purposely sappy ballad The Road Behind. Gwar may not be for everyone, not only due to their revolting nature, but also their lack of musicianship, but they do play out their gimmick of sleazy barbarians from Antartrica very well. And it hasn't worn out its welcome just yet.

Rating: \*\*\*

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## 74) THE STORY BEHIND THE SONG "WASTED IN AMERICA" 75) RUSTY CAGE 80) BLACK FLAG 81) REMEDY 83) HANG ON LUCY

### THE STORY BEHIND THE SONG "WASTED IN AMERICA"

Though Love/Hate loves being known as "another one of those Los Angeles metal bands," they reach beyond the typical Aeromsith, Led Zeppelin, Motiey Crue and Ratt influences. The group's bassist and principle songwriter, Skid says he likes traditional folk music. "Drinking songs!" he exclaims. That's why the songs on Love/Hate's latest album, Wasted in America could pass as hard rock versions of Roll Out The Barrell and For He's a Jolly Good Fellow! The album's title track, Wasted in America was written as a party song. "We go to some pub in England or a beer hall in Germany and hear a folksy old football type of song with an Oom pah pah waltzy

type of feel," he explains.

Just as drinking can release people's inhibitions, causing them to make spontaneous statements, Wasted In America took an out of control turn and became a message song with the line "passin' on freedom's torch," which is about a whole family smoking crack. The song makes social commentary on how quickly the TV generation grows up and faces demons from the cold and cruel world. "Are you gonna be sober or not? Are you gonna be promiscuous or not? Decisions face everybody nowpeople who are nine or ten years old." Skid says he doesn't know "why we ended up having a message" on a few of the album's songs, "'cause that's really not our thing. I think the song works with us because it was unintentional. I know our band, and when it comes to the rock and roll when we see a band, we don't want to be taught. We want to be rocked. And we don't usually blend those kind of things."

### WASTED IN AMERICA SKID

### As recorded by LOVE/HATE

Mama's in the kitchen.
Papa's on the porch.
Junior's downstairs in the basement
passin'
on freedom's torch.
They're busy fighting
fillin' all the jails
but sure as the sun do shine
in the mornin'
there's drugs on sale.

They're getting wasted, wasted.
They're getting wasted, wasted in America.

Something's gone wrong with the T.V. generation.
I am the product of that situation.
So you say you're feelin' pinhead frustration.
C'mon join the nation.

They're getting wasted, wasted.
They're getting wasted,

wasted in America.
They're getting wasted in New
Jersey,
wasted in Illinois,
wasted in California
and the Texans say "You' ali",
wasted in America.
They're getting wasted in America.
They're getting wasted in America.

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74 HIT PARADER



### RUSTY CAGE CHRIS CORNELL

### As recorded by SOUNDGARDEN

You wired me awake and hit me with a hand of broken nails.

You tied my lead and pulled my chain to watch my blood begin to boil.

But I'm gonna break, I'm gonna break my, I'm gonna break my rusty cage and

I'm gonna break, I'm gonna break my, I'm gonna break my rusty cage and

Hits like a Phillips head into my brain. It's gonna be too dark to sleep again. Cutting my teeth on bars and rusty chains, I'm gonna break my rusty cage and

When the forest burns along the

Like God's eyes in my headlights. When the dogs are looking for their bones

and it's raining icepicks on your steel shore.

I'm gonna break, I'm gonna break my, I'm gonna break my rusty cage and run.

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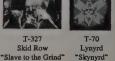
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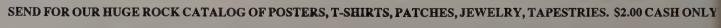
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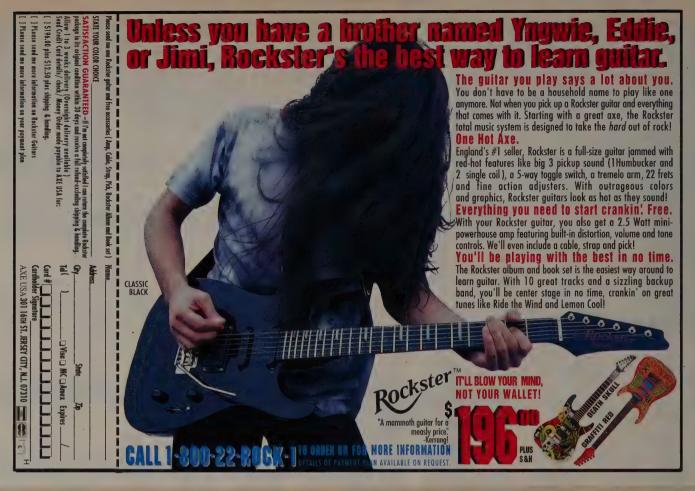
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### As recorded by KING'S X

A year in the hole had taken its toll. When I took a good look at me and what a surprise—the scope of my eyes could only see black.

And I remember someone who was taking them two by two and lately I'd become the one who'd have laughed at you, too!

There was a Black Flag on my morning.

There was a Black Flag on my day. There was a Black Flag on everything around and I was walking backwards again.

I walked in the day in my usual looking through a 2x4.
It colored my view. I couldn't see you. Or maybe I just wouldn't.

And I remember the time when the sunlight fell on my head and lately I'd become a member of the walking dead.

80 HIT PARADER

There was a Black Flag on my mouring.

There was a Black Flag on my day.

the thing in its place. I'd put the Black Flag on my morning.



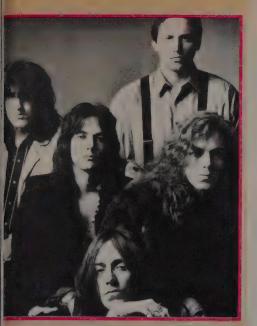
There was a Black Flag on everything around and I was walking backwards again.

And I know that I was wrong. It was up to me if I wanted to see.

And I remember the day when I saw the mask on my face and I knew that it was time to put I'd put the Black Flag on my day. I'd put the Black Flag on everything around and I was walking backwards again.

And I know that I was wrong.

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### REMEDY

### CHRIS ROBINSON RICH ROBINSON

### As recorded by the BLACK CROWES

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Are you the reason that he broke his back?

Tell me, did I see ya baby laugh about thaty?

If I come on like a dream, will you let me show you what I mean?

baby baby why'd you dye your hair? Why you always keeping with your mother's dare?

Baby, why's who's who who baby knows you too.

Tell me, did the other children scold on vou?

Will you let me come on inside? Will you let it glide?

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Can I have some remedy? All I want is remedy for me, please. 'Cause If I had some remedy I'd take enough to please me. I need a remedy-hah, yeah. For what is allin' me, ya see. I need a remedy—hah yeah, for what is allin' me, ya see.

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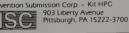
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1021 METALLICA Coppels
1020 MISFITS Logo
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1030 MOILEY CRILE On: Peelgood
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### ROCKER'S TOP FIVES

### TOMMY PARIS, OF BRITNY FOX, TOP FIVE FAVORITE SINGERS

- 1) Ian Gillan
- 2) Rob Halford
- 3) Ronnie James Dio
- 4) Geddy Lee (early days)
- 5) Greg Lake

### TAIME DOWNE, OF FASTER PUSSYCAT, TOP FIVE ANYTHING

- 1) Music—THE BAND
- 2) Sex
- 3) Hockey
- 4) My Dog (Siberian Husky)
- 5) Seattle

### ELECTRIC LOVE HOGS FIVE CURRENT FAVORITE MUSIC

- 1) PANTERA, Vulgar Display Of Power
- 2) METALLICA, Metallica
- 3) TEMPLE OF THE DOG
- 4) SOUNDGARDEN, Bad Motorfinger
- 5) TOOL, Opiate

### METAL'S LEGENDS PICK THEIR FAVORITE ARTISTS OF TODAY

- ROB HALFORD, OF JUDAS PRIEST
- 1) Pantera
- 2) Trouble

- 3) CO
- 4) Ministry
- 5) Ugly Kid Joe

### SCOTT GORHAM, FORMERLY OF THIN LIZZY, NOW IN 21 GUNS

- 1) Stevie Ray Vaughn
- 2) Def Leppard
- 3) Giant, especially guitarist Dan Huff
- 4) Extreme, especially guitarist Nuno
  Bettencourt

### RICHIE RANNO OF STARZ

- 1) The Cult
- 2) Danger Danger
- 3) Stevie Ray Vaughn
- 4) Ozzy Osbourne
- 5) Mr. Big

### TED NUGENT OF DAMN YANKEES

- 1) Aerosmith
- 2) Van Halen
- 3) Extreme
- 4) Ugly Kid Joe
- 5) Right Said Fred

Pantera, favorites of lots of rockers from (Rob Halford to the Electric Love Hogs)





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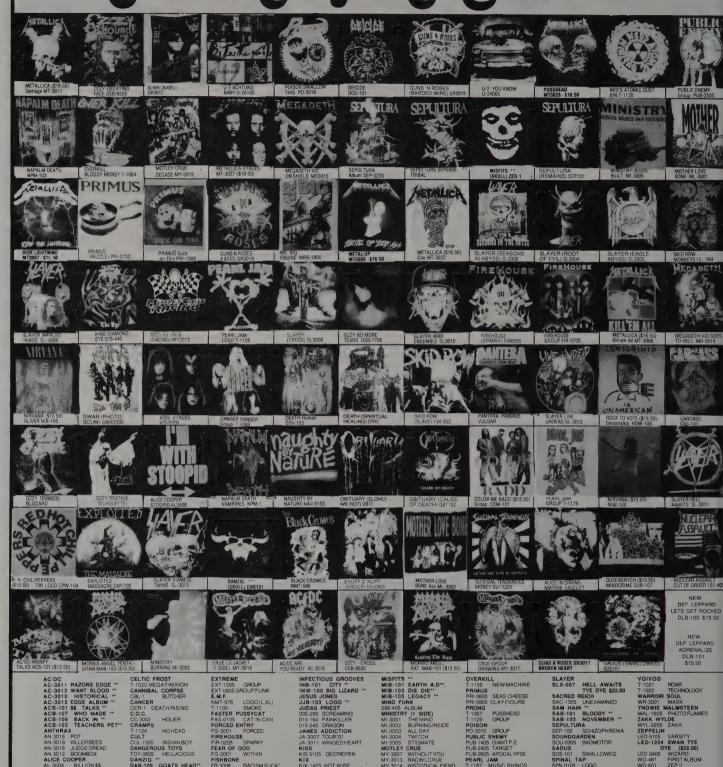
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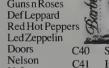
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**★ BEHIND THE SCREENS ★** 

Next month, a different kind of film will be hitting theaters around the country. This one doesn't have an alien, or a caveman, or a comic book character in the lead role. In fact, there is no "star." Where The Day Takes You is a movie about real horror, real violence, real friendships — real life — on the

streets of Hollywood.

Sean Astin (Encino Man), Dermot Mulroney (Staying Together), Lara Flynn Boyle (Twin Peaks), Balthazar Getty (Young Guns II), James LeGros (Drugstore Cowboy), Ricki Lake (Cry Baby), Peter Dobson (The Marrying Man), Will Smith (The Fresh Prince of Bel Air), Adam Baldwin (Predator II), Nancy McKeon (The Facts Of Life), Alyssa Milano (Who's The Boss), Rachel Ticotin (FX/2), Stephen Tobolowsky (City Slickers), and Laura San Giacomo (sex, lies and videotape) all share the screen in this powerful drama about teenage runaways and their struggle to survive.

For Astin, who made audiences laugh as the loser-turned-cool guy in **Encino Man**, taking on this role was quite a challenge, and one he wasn't sure he should accept.

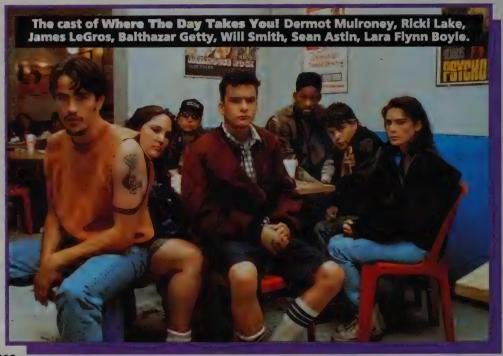
"I was real hesitant to do it, honestly," he admits. "It's not the kind of subject matter that can be dealt with lightly and I was real nervous about it becoming exploitative at the expense of these kids." The kids he is referring to are the real runaways and homeless teens the cast members met and modeled their characters after. To prepare for their roles, they all visited homeless shelters, centers for runaway teens, jails and juvenile halls.

In researching his character, "a sort of downwardly sliding junkie addicted to drugs and living on the streets," Astin "went to rehabilitation centers, the county jail and talked with the inmates, and I went to a couple of halfway houses. I went with a friend of mine and talked to kids that he knows about living on the street, about what it's like using drugs." It was on the streets where Sean

met one teen who really affected him. "I watched this kid who was very sweet, very innocent, very sincere, talk about his problems, talk about all the intricate details of all the drug use and drug selling and violence that accompanied it and who was genuinely regretful and sorrowful about his actions pass this Step Down program." The rehabilitation program is

Freeway. As he explained, spending long hours on the streets, covered in dirt and digging through garbage cans made it difficult to leave the sights and sounds behind at the end of a night of shooting. Police sirens always echoed in the distance, and one night, a homeless man was stabbed and died in a parking lot, just a block away from the movie's location.

Despite the demanding schedule and the difficult subject matter, the cast tried to lighten things up a bit. "A lot of that is reflected in the film," Astin adds. "You can't exist, you can't always live in this extended depression. We were always playing jokes on each other." But more often than not, Astin chose not to participate in the pranks. "I sort of stayed away from all the joking around," he remarks. "Normally, I am a prankster, but on this I really wanted to do the



designed to help put kids back on the right track. "But inside of four hours of having gone through this procedure, he broke out of the Step Down unit, and I don't know where he got it, but he had marijuana and he sold that and bought crack with it and sold that and bought a gun or a knife or something and got into some violent activity and was on the loose and I never heard anything about him after that. It was such a depressing, unsettling experience to see such a radical change in this kid. I took a lot from him and put it into my character."

Filming Where The Day Takes You was not a pleasant experience — and definitely not one the cast members are soon to forget. The "set" of this film wasn't a set at all. They shot many scenes in the cold, dark concrete space beneath an underpass on the Hollywood

character right and there was so much to do. I mean, I didn't know how to make it look like I was doing the drugs right, or making sure that my behavior — the sort of twitching and scratching or whatever was accurate. I was really concentrating and focused on making sure all that was done right."

Audiences will get a chance to judge for themselves when Where The Day Takes You hits screens next month. Whether one of your favorite actors/actresses is in the film, or whether you're just curious about life on the streets of Hollywood, this movie is a must see. "As a human being, as a member of the community, as an actor, I would like everybody to see it," states Astin. "I don't think anybody should be exempt from looking at this subject matter."

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### Black Sabbath, Dehumanizer

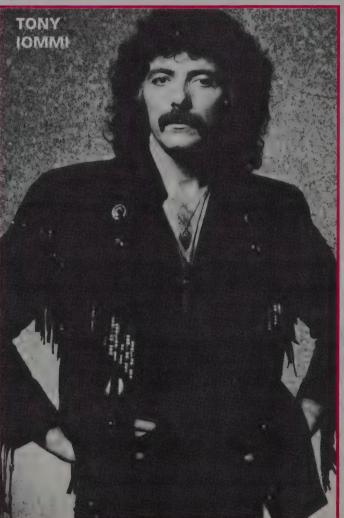
When word first hit the metal world that Ronnie James Dio had reunited with Black Sabbath, the snickering was almost loud enough to drown out a classic Sabbath guitar riff. But let it be known to all who believed this "reunion" was little more than an attempt by aging rock

stars to cash in one last time—the Sab's latest album. Dehumanizer is simply awe inspiring. They may now all be twice the age of many of metal's new stars, but Dio, guitarist Tony Iommi, bassist Geezer Butler and drummer Vinnie Appice have probably forgotten more about metal than those youngsters even know! Just one listen to the album's lead track Time Machine lets any fan know that Black Sabbath have roared back louder and more intense than ever!

### Steelheart, Tangled In Reins

What's going on with so many rock and roll bands these days? Once they enjoy a bit of success they decide to cast aside the sound that first won them acclaim in an attempt to procure more metal "credibility." Add Steelheart to the ever-growing list of bands who insist on "heavying" up their sound, even if the results suffer in the final analysis. Make no mistake about it, in Mike Matijevic, Steelheart possesses one of the finest pure singing voices in rock (remember Never Let You Go?), but on such new tracks a Loaded Mutha, Sticky Side Up and Love 'Em And spirit.

I'm Gone the band has buried his vocals under a barrage of pedestrian guitar riffs. While Tangled In Reins is an entertaining album, it fails to match the band's successful debut in either originality or MISS



### Firehouse, Hold Your Fire

Firehouse is one of those bands everyone just loves to hate. "Wimpy" is a word often applied to these North Carolina rockers in light of the massive success they recently enjoyed on MTV with such songs as Love Of A Lifetime. To their credit, they've done little to change the musical formula that turned their first album into platinum. There's nothing that's going to save the world on Hold Your Fire, but for those who enjoy their rock with just enough bite to make it tasty, Firehouse is just what the doctor ordered.

### Testament, Electric Funeral

Testament has resided on the cusp of mass success for the last five years. With each album and tour these Bay Area bashers have built an increasingly dedicated cult of supporters who swear by every note these thrash masters play. Now, however, with the release of **Electric Funeral** it seems like the boys may finally have hit pay dirt. It's not that they've compromised their sound one bit—if anything the material on this album is harder and heavier than anything they've done before. It's just that

Testament finally seems to be the right band in the right place at the right time.

### TNT, Realized Fantasies

It's been quite a while since the rock world last heard from TNT. In that time, the band has changed labels and undergone personnel shifts. But at the core of the band remains vocalist Tony Harnell and quitarist Ronnie LeTekro, who have put their creative juices in high gear on the band's latest album, Realized Fantasies. Unfortunately, while such tracks as Downhill Racer and Purple Mountain's Majesty are unquestionably first rate rock 'n' roll, they seem strangely out of touch with the metal market of the '90s. This is music that draws on classic influences. ranging from Deep Purple and Led Zeppelin, yet pales in comparison. One can't help but wish TNT well because there's obviously talent here. But on Realized Fantasies, there still seems to be too much unrealized potential.

1/2 HIT 1/2 MISS

### TAL ACT

### **NATIONAL TOP TEN**

- Def Leppard, Adrenalize
- 2. Red Hot Chili Peppers, Blood Sugar Sex Magik
- 3. Black Crowes, The Southern Harmony and Musical Companion
- 4. Kiss, Revenge
- 5. Nirvana, Nevermind
- 6. Pearl Jam. Ten
- Metallica, Metallica
- 8. Lynch Mob, Lynch Mob
- 9. Firehouse, Hold Your Fire
- 10. Slaughter, Wild Life

### HIT PARADER'S TOP TEN

- Pearl Jam. Ten
- 2. Kiss. Revenge
- 3. Black Crowes, The Southern

### **Harmony and Musical Companion**

- 4. Soundtrack, Encino Man
- 5. Def Leppard, Adrenalize
- 6. Tora Tora, Wild America
- Saigon Kick, The Lizard
- 8. Lillian Axe, Poetic Justice
- Black Sabbath, Dehumanizer
- 10. Shooting Gallery, Shooting Gallery

### JULY CONCERT DATES ALL DATES SUBJECT TO CHANGE

### **GUNS N'ROSES, METALLICA, FAITH NO MORE**

July 17	Washington, DC
July 18	Rutherford, NJ
July 2I	Detroit, MI
July 22	Indianapolis, IN
July 3l	Foxboro, MA
August 2	Columbia, SC

### **OZZY OSBOURNE, UGLY KID JOE, SLAUGHTER**

July 10	Montreal, Quebec
July 12	Saratoga Springs, NY
July 13	Mansfield, MA
July 15	New Haven, CT
July 16	E. Rutherford, NJ
July 24	Cuyahoga Falls, NY
July 25	Darien Lake, NY
July 26	Rochester, NY
July 28	Allentown, NY
July 29	Philadelphia, PA
July 3l	Washington, DC

### LOLLAPALOOZA TOUR-Red Hot Chili

Peppers, Pearl Jam, Soundgarden,

Ministry, Ice Cube.	
July 18, 19	San Francisco
July 23	Salt Lake City, UT
July 25	Denver, CO
July 27	St. Louis, MO
July 29	Minneapolis, MN

### MILWAUKEE METAL FEST July 18

Highlight will be the spiritual and musical battle of Christian metallers Tourniquet and Satanic rockers Deicide. The bill also includes: Cannibal Corpse, Agnostic Front, Malevolent Creation, Murphy's Law, Zoetrope, Old Skull, The Great Kat. MC will be Keanu Reeves.

### METAL DY

### LPs/CASSETTES/COMPACT DISCS

n/a = not available					
	LP CAS		LF C	CASS	CD
AFFLICTION/Damnation Of Humanization	n/a 8.9	12.99	IMMOLATION/Dawn Of Possession	8.99	14.99
ASPHYX/Crush The Cenotaph EP (5 songs)		9.99	INCANTATION/Onward To Golgotha	8.99	14.99
ATHEIST/Unquestionable Presence	.99 8.9	14.99	MASSACRE/Inhuman Condition (4 song EP)	5.99	9.99
AUTOPSY/Severed Survival		14.99	MASTER/On The 7th DayGod Created Master		14.99
AUTOPSY/Fiend For Blood (6 song EP)		7.49	MERCYFUL FATE/Return Of The Vampire (Comp.) n/a	8.99	14.99
BAPHOMET/The Dead Shall Inherit	n/a 8.9	14.99	MERCYLESS/Abject Offering	8.99	14.99
BENEDICTION/Grand Leveller	n/a 8.9	14.99	METALLICA/Enter Sandman/Stone Cold Crazy (single) n/a	3.49	n/a
BODY COUNT/Body Count	n/a 8.9	14.99	METALLICA/The Unforgiven / Killing Time (single) n/a	3.49	n/a
CANCER/To The Gory End	n/a 8.9	14.99	METALLICA/Nothing Else Matters/Enter Sandman(Live) n/a	3.49	n/a
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CARCASS/Necroticism	.99 8.9	14.99	MORBID ANGEL/Blessed Are The Sick	8.99	14.99
CARCASS/Tools Of The Trade (4 song EP)	n/a 5.9	9.99	MORGOTH/Cursed	8.99	14.99
CARNAGE/Dark Recollections	n/a 7.99	11.99	MORTUARY/Blackened Images	8.99	14.99
CATHEDRAL/Forest Of Equilibrium14	.99 8.99	14.99	MY DYING BRIDE/As The Flower Withers14.99	8.99	14.99
CONFESSOR/Confessor (4 song EP)	n/a 5.99	9.99	NAPALM DEATH/Utopia Banished14.99	8.99	14.99
CRO-MAGS/Alpha Omega	n/a 8.99	14.99	NIRVANA/Bleach (1st)		14.99
DANZIG/How The Gods Kill			OBITUARY/The End Complete	8.99	14.99
DARK ANGEL/Very Best Of			OBITUARY/Cause Of Death		14.99
DARK THRONE/A Blaze In The Northern Sky14			PANTERA/Vulgar Display Of Power		15.99
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SEPULIDMA/AISE
SLAYER/Impaled Skulls
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### INSTRUMENTALLY SPEAKING BY MICHAEL SHO

BY MICHAEL SHORE

In the past, we've covered Carvin's amplifiers, guitars, 4-string basses and most recently, their 5-string bass. Now Carvin—the company that's grown in the past 20 years from a rather obscure

mail-order catalog to one of the top names in professional music gear—has a new 6string bass, the LB76. And like just about all the other Carvin gear we've covered here, it's a quality piece of equipment that represents a very good value for the money.

Probably the first question that comes to mind when you're confronted with such an instrument is, "Why a 6string bass?" And, seeing as how bands play 6-string quitars and 4-string basses, it's a good question. The best answer we can come up with—assuming you can afford a 6-string bass—is "Well...why not?" Obviously, a 6-string bass is not a key to the basic functioning of a typical hard-rock band as the traditional 6-string guitar and 4string bass—but remember a 6-string bass has extended range both below and above that of a normal bass guitar, so you can do a lot with it. It would be interesting to see what a band would do if one of its members were to use a 6-string bass exclusively (perhaps in combination with a keyboardist playing synthbass pedal tones), but for the most part, a 6-string bass is an extra instrument, an added color—on the order of, say, an electric sitar. By the way, for a quick idea of what a 6-string bass can sound like, think of the Fabulous Thunderbirds hit Tuff Enuff from a few years back—the 3-note riff that twangs out after the line, "Ain't it tough

enough" on the chorus is played on a vintage Danelectro Longhorn 6-string bass by guitarist Jimmy Vaughan.

At any rate, Carvin's LB76 6-string bass has a hardrock maple neck which runs through the body—which can be made of a variety of optional exotic woods. There are a 24-fret ebony fingerboard, a super-strong Trev Wilkerson bridge, and Sperzel locking tuners, plus Carvin's H50N stacked

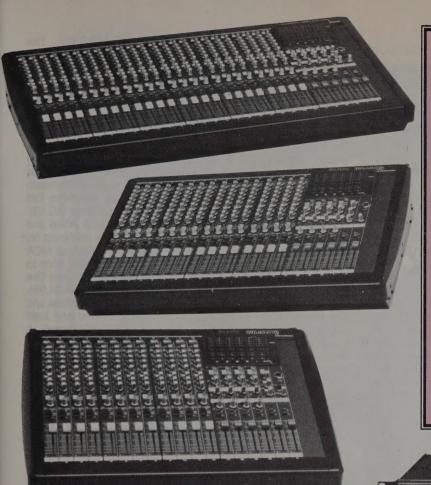
the bass and treble controls have "normalized EQ" which means you can make extreme tone changes without worrying about a corresponding change in overall



humbucking pickups, which combine the bite of a thin single-coil with the fullness of a double-coil, and offer extended top-end. The active-electronic controls include master volume, master treble, master bass, and a pan control;

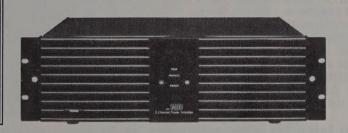
The LB76 is handmade, and is available with a variety of options, which include fretless necks and lefthanded models. Prices start at \$799, and they're available direct from Carvin, at 1155 Industrial Ave., Escondido, CA 92129.

96 HIT PARADER



Ramsa's new WP-1000 power amps feature innovative design, simple operation and professional performance, which make them ideal foundations for PA systems. Class H circuit design continuously monitors and evaluates the amp's input signal to keep itself running as smoothly and efficiently as possible—for example, when the input is low, the class H circuitry switches to the amp's lower-level power supply voltage, helping the amp run more coolly. Ramsa's WP-1200 and WP-1400 are cooled a different way: Matsushita engineers put the amp's output transistors in a wind-tunnel-style heat sink and installed a quiet, long-life fan to pull cool air from the front of the amp through the wind-tunnel and vent it out the rear. A servo-controlled system monitor's heat-sink temperature and varies fan speed as needed, while minimizing fan noise and maximizing fan life. Smart. Also cool. Not to mention the WP-1000's intelligent, high-speed "crowbar" circuit to protect against turn-on/turn-off transients, balanced input and output stages for difficult real-world speaker loads, and a conservative output stage "safe operating area" that—combined with its class H circuitry and servo-controlled fans-earned the WP-1000 the UL Safety Agency listing—a requirement for installation in many facilities.

eanwhile, Ramsa's new WR-54400 Series 4-bus mixers offer I2, I6 and 24 channel professional mixers with sophisticated features and high performance. The series features professional-length I00 mm faders, two selectable inputs per channel, individually switchable 48-volt phantom power, and flexible 3-band EQ with sweepable midrange. For more info write Ramsa, 6550 Katella Ave., Cypress, CA 90630.





sually we write about Pearl's outstanding drums but now Pearl has put out a series of CDs-The Pearl Audiophile Collection featuring Pearl endorsers playing Pearl gear. On Big City, Dennis Chambers turns up in a jazzy setting; on Siblings, drummer Gregg' Bissonette and his bassist brother Mattwho backed David Lee Roth a few years ago and currently on discs by Circus Of Power and Joe Satriani—are joined by ace L.A. session guitarist and ex-Toto member Steve Lukather for a straight-up rock set. No Borders explores a variety of Latin forms with ace percussionists Wilfredo Reyes Jr., and Casey Scheuerell, while other CDs highlight two of Pearl's accessory lines-Om Chimes and May Mics. For more info write Pearl Corp., 549 Metroplex Drive, Nashville, TN 372II.



### New Releases Featuring Vivian Campbell, Jimi Hendrix And Richie Kotzen.

There's a new video series called **Hot Guitarist Video Magazine**, and *Video View*'s impressed with the interviews done with main subjects Extreme's Nuno Bettencourt, Mr. Big's bassist Billy Sheehan and former Michael Jackson/now solo guitarist Jennifer Batten. In addition to these players providing playing and songwriting tips, we see the human side of their personalities. Unfortunately the production crams in too many guitar heroes because there are shorter and *only* technical segments with new

Def Leppard guitarist Vivian Campbell, Yngwie Malmsteen and George Lynch. It'd have been better if Hot Guitarist saved and expanded the Lynch segment for a future issue, giving more time to Campbell and Malmsteen. Even so, if you're a diehard fan of any of these players or sincerely in love with the quitar, this is for you. Hopefully future episodes will have substance over flash throughout the entire video. (60 min./\$19.95/I-800-2 GUITAR). Jimi Hendrix Experience (30 min.), filmed in London, tops the list of Warner Reprise Video's Super Saver Series of great rock innovators. Also look for The Lost James Brown Tapes (60 min.), Little Richard's Keep On Rockin' (30 min.) and Chuck Berry's Rock & Roll Music (50 min.) for \$ 12.98 each.

This is Spinal Tap is now available at a reduced price (\$14.95/New Line Home Video). Richie Kotzen's Rock Chops is another cult favorite that's been on the market for a few years; he recently became Poison's new guitarist. Rock Chops, shows some quality playing as well as a look into his personality. (\$49.95/REH) PolyGram Video says that everything goes with rock and roll; their Rock Video Girls 2 has profiles of women who've been in videos by Motley Crue, Bon Jovi and others (60 min./ \$14.95), and Rock'n'Jock is pro football action set to music by Bon Jovi, U2, Bryan Adams and more. Heavy Christian metal rockers, Tourniquet have Video Biopsy. (45 min./\$16.50/Intense Records, Box 4171, Burbank, CA 91503). The Doors' Ray Manzarek plays piano as one of Sebastian Bach's favorite writers, Michael McClure reads his poetry on Love Lion. McClure wrote the afterward to Doors' biography No One Here Gets Out Alive (\$19.95/1-800-292-900l/Mystic Fire Video). Mystic Fire Video has some other music-related videos from people like space musician, Brian Eno and sitar king, Ravi Shankar.

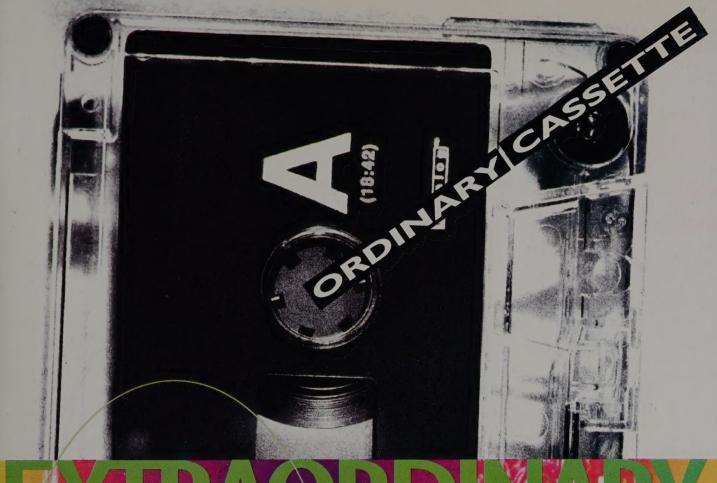
Our pick hits this month originated on the TV screen. Columbia Video Library has two TV shows available by phone and mail order. Episodes of **Rawhide** (\$22.40) starring Clint Eastwood, and Alan Alda's M\*A\*S\*H (\$4.95 for an introductory volume plus \$19.95 for

future volumes) are available by calling I-800-638-2922. The Addams Family (no sugg. retail/Paramount Pictures) is finally available on home video. Two recent movie favorites have differing scenes of Los Angeles. Boyz N the Hood with Ice Cube shows real life warfare on the streets of Compton. (\$82.95/ Columbia Tri Star). The Rocketeer is about wide-eyed Hollywood life in the 1940s. (\$92.95/Disney Video). We also love **Frankie & Johnny** with Michelle Pfeiffer and Al Pacino (no sugg. retail/Paramount). The original Cape Fear with Robert Mitchum (\$19.95) and the highly acclaimed Nick Nolte, Robert DeNiro 1991 remake (no sugg. retail) are available courtesy of MCA-Universal. Fievel Goes West (\$24.95) is one of the many animated Disney videos at the video stores. Also check out The Hobbit (\$18.69), An American Tail (\$18.69), 101 Dalmations (\$17.95)) and Charlotte's Web (\$13.69). Fox Video has an Alien Triple Pack for (\$39.98) with Alien and Aliens, and the Making Of Alien 3. Sean Penn's plastering his movie skills all over the home video market this month as MCA released Fast Times At Ridgemont High reducing the price to \$14.98, plus there's State Of Grace (Orion/no sugg/ retail) and The Indian Runner, which he wrote and directed (MGM/UA/94.99). There's some John Hughes movies like Career Opportunities and The Breakfast Club with Ally Sheedy, Emilio Estevez and Judd Nelson (\$19.95/MCA-Universal), and Curly Sue (\$94.99/Warner). A few other popular flicks: Keanu Reeves and River Phoenix's My Own Private Idaho (New Line Cinema/no sugg. retail), Steve Martin's and Kevin Kline's Grand Canyon (\$94.98/Fox Video) and Christian Slater and Richard Grieco's Mobsters (No sugg.



retail/New Line Cinema), Judd Nelson as a stand up comedian in **The Dark Backwards** (\$89.95/Columbia Tri-Star) and Jodie Foster and Dennis Hopper's **Backtrack** (\$89.98/Vestron) and Jessica Hahn's **Bikini Summer 2** (\$89.95/PM Entertainment).

Long before Angus Young let his music and body do all the talking on stage, popular movies had only visuals and rag time music. There was no spoken word. Known as silent pictures, some of the great ones are being released by Republic Pictures for \$19.98 each. D.W. Griffith was the first great filmmaker of the twentieth century and his Republic releases including Broken Blossoms and Hearts Of The World. There's also Charlie Chaplin, The Early Years— Vol. I-4 and The Gold Rush (\$19.98/Paramount) and Rudolph Valentino's last movie, Son of The Shiek and his classic The Shiek (\$19.95/Paramount). Stunt great Buster Keaton has College and The General. Cecil B. DeMille's movies can only be compared to quadraphonic David Lee Roth videos—lots of people and action. And Paramount's released his epic films along with the original silent film The Ten Commandments (\$19.95) from 1923. De Mille's extravagant version with Charlton Heston is from 1956 (\$29.95). There's also De Mille's Samson and Delilah (\$29.95) and The Greatest Show on Earth (\$29.95).



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Joey Allen of Warrant

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